TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

VOL. XLI., NO. 1,053. NEW YORK: SATURDAY, FEBRUARY 25, 1899. PRICE TEN CENTS.

VALERIE BERGERE.

THE MATINEE GIRL.

I think that Emma Eames' valentine pie was about the cutest idea I ever heard of. Just imagine a little nigger baby creeping out of a pie in the middle of all the dishes and glasses and things just as dinner was ended!

And Jean De Reszke singing a French lullaby to it as a welcome! At first it sat so still that every one thought it was a chocolate baby, but suddenly the humor of the situation struck it and it felt chilly.

So it began to smile and won the heart of every one who saw it. This notion beat "the girl in the pie" that the society-artist chappies had at a studio blow out some years ago. The girl in the pie has been done for years and years in all languages. But a coon baby in a pie is delicious.

Lots of the beautiful is over the earth this week—a remnant of our lovely blizzard of '99. And for a few more days we shall wade through slush knee deep and bless McCartney.

Oh! our beautiful New York Winters! And our beautiful cross-town cars! The Matinee Girl was storm-bound all through the snow panic, all because the cross-town cars stop running on the slightest provocation. If you live far East or far West you simply have to stay indoors and growl at fate.

After all, it is good that the poor horses that floundered and struggled through the drifts so nobly had a respite, even if the wheels of commerce had to stop revolving in order to let the animals rest—not to speak of the motormen and the cabmen, and all the others for whom the storm meant suffering and in many cases serious injury to health.

Looking out of the window at the swirling snow and the people plodding through the storm, one couldn't help thinking that in spite of our progress and our American go aheadativeness, we are only half civilized.

An old-fashioned snow storm comes along and paralyzes us. Pipes freeze, gas freezes, steam heaters refuse to radiate, trains stop, ferry-boats are ice jammed. Old Winter just presses a button and has a good joke on us. We are a nation of foolish virgins, going about with our bicycle lamps empty.

And behold, the bridegroom cometh with a down-to-zero eye, and gives us the frozen face. Will we latter-day humans ever live to see the time when our scientific knowlege and our up-to-dateness will enable us to combat Nature when she lifts a finger and twists us up with the elements as she did last week?

The theatrical snow-ups and stalled trains and unkept dates of Lincoln's birthday are yet to be heard from. There must have been a pack of 'em. John T. Kelly, of Weber and Fields', was storm-bound in Forty-second Street, and once more Peter Dailey demonstrated the fact that I have always claimed—namely, that he is the greatest living actor.

At a moment's notice he took his colleague's part. At times when he was required to be on the stage at the same time as Kelly, he just moved a few steps to the left and turned his face the other way and changed his voice so that the audience would know which part he was doing at the time.

It was a delightful performance, and had I known of it in advance I should have braved the elements in my horseless hansom and gone around to see it. As it was, I languished at home wearing three bathrobes at once, and had all the gas burning all day. It was a case of nowhere to stay but in, in my neighborhood.

Rose Coghlan started from Larchmont early in the day and got lost in a drift. Lillian Russell knew enough to stay at home. All the understudies had a beautiful time. The only trouble was that the chill winds that blew up from the empty auditoriums was the only applause they got.

Edna Wallace Hopper had to do an impromptu breakdown all the time she was on the stage in her wonderful bathing suit. Chorus girls shivered and turned blue as they sang. It was a never-to-be-forgotten time in stage land.

When it *is* cold, there is no place on earth so cold as a stage when the curtain goes up, and the air comes in from the orchestra. I don't mean the musical air, but the voluminous draught that sweeps from the back of the house.

I was at one of the popular undress dramas of the time the other evening, and I began to think that the stage must be one of the greatest lung strengtheners ever invented.

Just think of the way ordinary human beings are forced to coddle themselves in flannels and furs in fear of colds and grip, and then picture to yourself the life of an actress, who must spend three or four hours every evening on a draughty stage, with uncovered shoulders and often the scantiest sort of attire!

It would seem as though a snap like last week's would have the whole profession down with pneumonia. Instead of that they come up smiling every evening.

Of course, there are colds in evidence often enough, but the victims seem to fight them out. One evening of last week Mrs. Carter coughed all through her part, and when she went off a physician waited in the wings with mixtures of all sorts to alleviate her distress and keep her voice clear.

If the usual mortal is suffering from a cold it would be suicide for him to expose himself to any such risks in the way of dress that every actress has to take philosophically at every performance. I was speaking with an old-time opera singer the other evening about it.

"I never had a cold that was at all serious while I was in the profession," she said; "it was only when I retired to the comforts of private life that I began to develop colds and their attending annoyances."

My friend, Ernest Hogan, who calls himself the "great unbleached American," and who wrote, you will remember, a little song called "All Coons Look Alike to Me," writes me from Chicago that he is going to star in a new play written by himself.

It is to be called The King of Coontown, but it is not written on the usual lines. That is to say, Mr. Hogan is going to show us an artistic rendition of a Southern type that has never been seen on the stage.

Hogan is genuinely clever, and his Chicago friends predict that he will make a place in the drama as Laurence Dunbar has in literature. I shall never forget his rendition of some of his own songs one afternoon when I was privileged to be an auditor at an unexpected recital.

And his photograph as "Hotstuff" occupies a proud position on my cabinet.

I am glad that Mrs. Bob Osborne is going to do something toward killing Sunday afternoons. We all know what Sunday afternoons are—we stage folks.

It is the one blessed afternoon of the week when there is no performance to look forward to at night. We can plan where we shall go, what we shall eat, what we shall drink, and wherewith we shall be clothed.

It is not a bit like that in society. You yawn through the weary hours and wish it were some other day. But Mrs. Osborne is going to fix all that, bless you!

Musical teas at the Waldorf will make the time pass swiftly after this, and moments will fly by on butterfly wings. But I wish Mrs. Osborne would plan something that didn't occur right before one's regular meals.

You remember the "Breakfasts"? They were right after one's real breakfast, and just before regular luncheon time. And now the teas are going to slip in after luncheon and before dinner.

Sometimes I think that Mrs. Bob is in league with some fashionable physician, and is trying to make the Four Hundred dyspeptic. But then the society stomach is porcelain-lined, and the simple little ostrich, who used to hold the bun as a digester, has had to resign it to a more worthy holder.

I understand that Madame Francis Saville is going to sing and a female string orchestra is going to pink plunk the merry, merry, hours away, tra la!

I hope the tea won't be like the tea they used to have at those other Waldorf teas, which wasn't tea at all, you know. But then—that's telling.

"Eddie" Pidgeon, who has dallied with the business end of theatricals in Brooklyn, is going to be press agent at the new Hobson Music Hall.

I do not mention this so much as a society note, but as a warning to dramatic editors. You may be prepared for fire works in the way of strange happenings at the Hobson Hall.

Nothing so crude as stolen diamonds or lost dogs or divorces. Oh dear, no—by no means. The new press agent has an imagination, a wrist of steel and a nerve of iron.

I used to know him when he was a golden-haired child, and even then his talent for picturesque lying was such that every one said he was cut out for a press agent.

As he grew older he had leanings toward the stage, literature and art. But he was discontented and restless. Then his talent for fiction asserted itself, and he began to write.

Beautiful fairy tales—unreal, impossible things that demonstrated the wonderful imagination of the young man. Then he tried his hand at ghost stories. They were marvels!

Finally, a manager had an inspiration. He said to his business man: "If gold can buy the servies of that man as press agent, he is the man we must have."

And so it has all come about. And he will go on weaving his wonderful imaginative fancies, creating literary bricks with straws—gold bricks at which the unwarned dramatic editor will snap eagerly.

I have one of them before me as I write, and it brings back memories of childhood. But that is all it is going to do. Were I to publish the list of names of beautiful soubrettes who are to appear in the new burlesque, "Biff" Hall would have cause to think that I was infringing on his collection.

That was a terrible happening at the Bijou to which May Irwin testified the other day. I mean about Miss Burbey's dress bursting in the back and scattering the hooks like Mauser bullets about the stage.

And a miserable, measly jury of men brought in a verdict for the dressmaker! That is because a man doesn't know how addicted dressmakers are to making one's bodices too tight.

You may warn a dressmaker, and put on extra waists and things, and tell her that you want everything to fit loosely, and she'll hear you through with a grim smile and then send home your gown so tight that you can't get into it without a shoe horn. Oh, I've been there, and I know.

What is to become of the drama if the actors never know when a gown is going to burst and send a shower of buttons or spangles in all directions?

May Irwin and the rest of the Kate Kip company are full of hooks and eyes that imbedded themselves in their flesh when the catastrophe took place. They were playing at the time, and didn't notice the matter, but since then they have been finding them in their hands and arms and necks, like rice after a wedding.

Nowadays I never accept a waist from a dressmaker unless I can go through all the dumb bell movements while wearing it. That is the only way to protect oneself against the fashionable dressmakers' tight fit.

THE MATINEE GIRL.

HIS POPULAR CIGAR.

One might take him for a preacher. Those who would not think him that
Might presume he is a broker or a wary diplomat.
If his calling were in question among strangers, who would guess
That as playwright and play-actor he the public can impress?
His successful plays are many—they are up-to-date and apt—
But though brilliant as a writer he would rather, much, adapt.
Years ago the Lambs' Club guyed him as a histrionic bluff,
But in London the great critics could not see him oft enough.
He acts just as though he didn't, and on earth there is no star
That can dim the incandescence of his popular cigar.

VALERIE BERGERE.

The portrait on the first page of THE MIRROR this week is a good likeness of Valerie Bergere, a very clever and versatile actress, who, as leading woman of the Girard Avenue Theatre Stock company, Philadelphia, has won exceptional favor among lovers of the theatre in that city. Successful in every part she has undertaken in Philadelphia, Miss Bergere appears to have scored most notably as Carmen, which she first played there last season. The patrons of the Girard Avenue recently voted upon the question of a repetition of the most pleasing performance of last season, and Carmen was fixed upon as a consequence for a repetition. Over 5,000 votes were cast for this play. Madame Sans Gene was the second choice, and in this Miss Bergere also won distinction. The press of Philadelphia declared her Carmen to be the best ever seen in that city. In studying the part, Miss Bergere followed the idea of the character in Prosper Merrimee's story—a conception widely different from the popular stage one of the character. During her association with the Girard Avenue company, Miss Bergere has also been notably successful as Mrs. Hillary, in The Senator; Miriam, in The Butterflies; Bertha Dacre, in Lost 24 Hours; Lisa, in The White Slave; Suzanne, in The Masked Ball; Marina Paoli, in Mr. Barnes of New York; Betty Fondacre, in The Mysterious Mr. Bugle; Henrietta, in The Two Orphans, and the widow, in A Trip to Chinatown. Miss Bergere is noted for the taste with which she dresses her parts. She is now having a play on the order of Carmen adapted from the Spanish, in which she may appear. It is said to have a refinement and a heart interest that Carmen lacks, the characters belonging to a higher phase of life.

LOUISE HEPNER LEAVES FOR AUSTRALIA.

Louise Willis Hepner left New York last Wednesday for San Francisco, whence she will sail to-morrow (Wednesday) for Australia to make her debut there in the title-role of The Belle of New York. George W. Lederer wished her to play this part when the comedy was originally presented, but she was then under contract to Oscar Hammerstein for the last engagement that was played on the stage of the Lyric Theatre. The name of Louise Willis Hepner was practically unknown here when she scored such a decided hit as Anna Held's successor in La Poupée, but subsequent performances in The Ballet Girl and Jack and the Beanstalk have placed it high in the estimation of press and public. She has signed for sixteen weeks in Australia, with Williamson, Musgrove and Lederer, and there is every reason to believe that she will repeat on the Island Continent the success she has earned here. She has several offers for next season and has, therefore, no intention to remain in the antipodes. Others who departed at the same time to present The Belle of New York in Australia were D. L. Don, George Leslie, Percy Denton, Belle Bucklin, Louise Royce, Mathilde Duncan, and Marguerite Ferguson. They are announced to open in Sydney on April 16.

CUES.

Charles A. Parker has made a three years' contract with Clara Thropp, whom he regards as "the most talented and logical successor of Lotta," and will star that actress.

Charles J. R. Newman, a young lawyer of Ottawa, Can., who has been prominent in local theatricals, has gone on the professional stage. He is a member of the Willard Newell company, which is playing Cyrano de Bergerac.

Yankee Doodle Dandy closed its season at Hamilton, Ont., Feb. 11.

Manager E. M. Gotthold, of Corse Payton's Comedy company, celebrated his fifty-fifth birthday anniversary last Sunday. He received many costly and handsome presents, among which may be mentioned a handsome silver-mounted umbrella from Mr. Payton and Miss Reed. The most unique gift was from Maude Caswell, of the acrobatic team of Caswell and Arnold. It was a large frosted cake bearing the following inscription: "1844—E. M. Gotthold—1899." Stuck in the cake were fifty-five little wax candles in little candlesticks. The cake was placed in Mr. Gotthold's room the night before his birthday, and when he entered his room he found it with fifty-four of the candles burning. Mr. Gotthold prepared a banquet at which a merry time was had.

The Milton Aborn Comic Opera company has closed with Hyde and Behman to place a permanent comic opera company in the Park Theatre, Brooklyn. Mr. Aborn will continue his road attractions.

Manager F. D. Coyle, of the Fisher Opera House, Lebanon, Pa., received a gold-mounted cane on Feb. 10 from the employes of the theatre, in honor of his birthday.

Hogan's Alley and Yankee Doodle Dandy were both in Toronto week before last. Gilmore and Leonard, of the former, appeared unexpectedly during the performance of the Casino company, and contributed an Irish specialty, and Walter Jones and Louis Wesley astonished the Hogan's Alley contingent by walking into their second act and singing a plaintive duet. The audiences enjoyed it immensely.

Marie Wainwright filed a petition in bankruptcy last Wednesday, showing liabilities of $11,052 and assets of $100.

Caroline Frances Cooke directs attention to the fact that she will use her full name always hereafter, there being another Caroline Cooke in the profession.

Alma Chester broke local records at Chester, Pa., week of Jan. 30. One hundred extra chairs and all standing room were occupied at the closing performance.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, Feb. 18.

It has been a week of old acquaintances with not a novelty in town. This fact, combined with the severe storm of Lincoln Day, and unfavorable weather conditions during the interim, is explainable to a large degree for the unsatisfactory results of the week, save at the Montauk, where Mr. Kelcey and Miss Shannon have repeated their large business of last Spring.

The Moth and the Flame renewed the favorable impression created when first seen at the Montauk last year. The production was essentially the same, save for the substitution of Marion Abbott in place of Mrs. Le Moyne, so pleasantly remembered in the role of the breezy patron of the divorce court. May Irwin is next due for a week of Kate Kip, after which Julia Marlowe in repertoire will be seen in place of E. H. Sothern, who had been booked for Feb. 27.

Even the bustle and action of Bronson Howard's war drama, combined with the presentable cast of Shenandoah, headed by such sterling performers as Mary Hampton and Maurice Barrymore, proved ineffectual in drawing a commensurate patronage at the Amphion. While the patronage was an improvement on some of the weeks recently encountered at this house, Jacob Litt and his lieutenants record their current business here as the most unsatisfactory of this notably brilliant revival since leaving Chicago. A Dangerous Maid next essays the efficacy of her wiles in tempting here the unwilling Williamsburger.

Secret Service is retained for a second week at the Columbia, where Manager Sinn has deferred Della Fox in The Little Host until Feb. 27.

The Grand Opera House offered at popular prices The Bride Elect. Manager Frank Dietz next has a laugh-provoker in The Governors, as depicted by Ward and Vokes.

McFadden's Row of Flats has proven prolific of as much fun at the Bijou as when first on view there last season. Manager Harry C. Kennedy has In Old Kentucky to follow.

The Gayety offered Pousse Cafe, which is no longer the sparkling concoction that was on sample in the early part of the present theatrical year. Maggie Cline's appearances as an especial attraction have been as infrequent as during last week, when she was billed at the Grand. Manager Bennett Wilson next introduces Andrew Mack in The Ragged Earl.

A good array of talent at Hyde and Behman's comprised Pauline Hall, Harry Lacy and Ida Van Sicien, John E. Rice and Sallie Cohen, John W. Ransone, T. Nelson Downs, the Carl Dammann Troupe, and Manning and Weston.

The original lessee of Washington's Birthday week at the Academy of Music, finding it impossible to effect a release of Saturday night on the part of the Boston Symphony Orchestra, relinquished it to a production of Uncle Tom's Cabin, the management of which is content to play it without the evening in question, closing their engagement with the matinee of that day.

The second week of Percy G. Williams' term at the Novelty offered Fred Hallen and Mollie Fuller, James Richmond Glenroy, Emma Carus, Joe Welch, McAvoy and May, the Deaves Trio, Fred Roberts, Arnim and Wagner, Kessell's dogs, and the biograph.

The Bon Ton Burlesquers retire from the Star in favor of Weber's Dainty Duchess.

The Brooklyn Music Hall's olio offered Pearl Andrews, Patrice, Stanley and Jackson, Master Joe O'Hare, Anna Wilmuth Curran, the Ford Brothers, the Milletts, Edward Estus, and Dan and Bessie Kelly.

The Lyceum's patrons were entertained with An American Hero.

The Gay Masqueraders were at the Empire, while The Monte Carlo Girls were seen at the Unique.

SCHENCK COOPER.

SAN FRANCISCO.

Everybody here is talking about Why Smith Left Home, Broadhurst's farce-comedy, which was presented at the California Jan. 30. It has kept large audiences in roars of laughter all week. The portrait of the modern Irish cook, president of the cook ladies' union, conveyed such an excellent moral lesson to householders that muchly married men and staid matrons forgot their troubles awhile and gave themselves up to a couple of hours' unalloyed delight. The play was voted the most refreshing and unconventional thing witnessed here in many moons. Maclyn Arbuckle was Smith. He played his part with force and animation. Rose Stuart made a very handsome and stylish Mrs. Smith. Dorothy Usner scored a hit as the maid. C. Jay Williams and Fred W. Peters were excellent as the German Count and the French General. M. B. Snyder was good as the elderly Major. The honors of the comedy, however, undoubtedly fell to Mrs. Annie Yeamans. As the Irish "cook lady" she was inimitable. She received an ovation every night. The comedy will run another week, and it will not outstay its welcome.

The third and last week of Frank Daniels and his bevy of beauties drew good audiences to the Columbia. The Idol's Eye was repeated. Daniels drew his nightly quantum of laughter, and Helen Redmond, Kate Uart, and Nora Kopp were admired as much as ever. Week 6 the James-Kidder-Warde combination is billed in The School for Scandal.

Peaceful Valley, made famous by Sol Smith Russell, was the week's attraction at the Alcazar. Good business was done. Earnest Hastings was intrusted with the part of Hosea Howe. He did remarkably well; in fact, character work seems best suited to this actor. Adelaide Fitz-Allen was Virgie Rand, the New York girl, and got a good deal out of the part. George Osbourne was conspicuous as Leonard Rand, the suave paterfamilias. Howard Scott was good as Ward Andrews. Other roles were acceptably filled by George Webster, Marie Howe, Juliet Crosby, and Laura Crews. A Bachelor's Honeymoon 6-11.

La Perichole was sung at the Tivoli during the week. Annie Myers gave an up-to-date impersonation of the street singer, and her vocal work was the best she has done so far. Bernice Holmes, although a contralto, sang the part of Piquillo very well, and looked very attractive in male attire. The comedy work was well done by Edwin Stevens, William Pruette, W. H. West, and Phil Branson. Week 6, Oscar Weil's comedy-opera, Suzette, will be revived, by request.

The Comedy was closed during the week, pending an elaborate production of The Spider and the Fly 6.

FRED S. MYRTLE.

DENVER.

West's Minstrels, after many vicissitudes, arrived in the city at midnight 7 and opened at the Broadway 8 to a packed house, and business has continued so large all week that the engagement has been extended to include Sunday, 12. The minstrels have had an experience in Colorado that they will not soon forget. Owing to the terrible snow storms prevailing and the railroad blockades the co. was snow bound at Basalt from 1 to 6, and finally had to come to Denver by way of Salt Lake upon another railroad, and even then were blockaded by snow in Wyoming. But their experience gave them material for many new jokes, that they sprung upon us the opening night. The co. has been giving the best minstrel show we have had here for many a day. The singing is fine, the dancing clever, and the specialties are excellent. Among the singers Richard Jose, Charles Kent and H. W. Frillman scored heavily. Jose has a magnificent voice, and is fortunate in his selection of songs. "Just as the Sun Went Down," and "As It Was of Old" have about them all the elements of popularity, and yet are far above the average popular song in real merit. Charles Ernest and Carroll Johnson were received warmly, and Tom Lewis was irresistibly funny in his original parodies, Eddie Horan and McMahon and King did dancing that was dancing, and Trovallo and the Freese Brothers were really wonderful in their respective lines. No William H. West show would be complete without an original march gotten up by William H. West, and our old friend the Zouave March bobbed up serenely in a decidedly taking novelty, designated "Remember the Maine," in which the co. did some splendid drilling, and Mr. West was imposing and magnificent as Captain Sigsbee. The stage settings for the entire show are new and finely gotten up, and Mr. West deserves credit for keeping his entire production so thoroughly up to date. Blanche Walsh and Melbourne MacDowell come next.

Lewis Morrison in Faust was the attraction at the Tabor 5-11.

At the Lyceum Lambert and Reeves' Comedians presented Wanted, a Wife 5, 6, but owing to a disagreement between the co. and the local manager the house was closed for the remainder of the week.

The Orpheum struck a money winner in John L. Sullivan's co., which drew large houses 5-11. Gus and Eli Edwards made a hit with their illustrated songs, and Lowry and Francis in their sparring contest were well received. Darmody, the club swinger, is a wonder in his line. Other vaudeville features were furnished by Rochefort and May, the Petching Brothers, Bertha and Crouch, Sanford and Lee, and the Ryeford Sisters.

F. E. CARSTARPHEN.

MILWAUKEE.

Robert B. Mantell opened a week's engagement at the Bijou 12 in A Secret Warrant, and was warmly welcomed by an overflowing house. A Face in the Moonlight was presented at the evening performance, both plays being well received. Mr. Mantell is an old favorite here and his artistic and finished acting brought forth tumultuous applause, many recalls being demanded. Corona Riccardo created a very pleasing impression, her natural and easy methods, combined with striking personal charms, exciting much admiration. Marie Booth Russell is a handsome and clever actress, with a remarkably expressive face. Blanche Moulton did excellent work, Lawrence Lowell was conspicuous for a sincere and intelligent performance, Beverly W. Turner was notably good, and Louden McCormack is entitled to mention; the remainder of the support was fair. The stage settings met the requirements, and the costumes were handsome. The advance sale has been large. Monbars, Romeo and Juliet, Othello, and Hamlet also will be given. Marie Wainwright 19-25.

The Lilliputians opened to a fair house at the Davidson 12 in their new spectacular production entitled The Golden Horseshoe. Franz Ebert, Adolf Zink, Selma Goerner, Bertha Jarge and Helene Lindner shared first honors. All played exceedingly well, and put life and enthusiasm into their work. The ballets constituted a chief feature; they were admirably executed, and exquisitely costumed. The scenic effects were beautiful, and the tableaux aroused great applause. Altogether the production is an excellent one of its kind, and was much appreciated here. The Alice Nielsen Opera co. in The Fortune Teller 19-21.

The Thanhouser-Hatch Stock co. offered another big scenic production at the Academy 13 in The Ensign, and drew a crowded house. The cast represented the full strength of the co., Edwin Thanhouser temporarily vacating his post at the front of the house to play Midshipman Watson, his appearance being warmly greeted. Eugene Moore enacted the title-role, and gave it a most effective rendering. Lucius Henderson was conscientious and sincere as Lieut. Allen, and William Yerance played the disagreeable role of Lieut. Blythe with skill and discrimination. Irving Brooks who has on several previous occasions proved himself a master in the art of make-up, gave a very striking representation of President Lincoln, and also appeared to advantage as Capt. Wilkes. Frank B. Hatch scored another pronounced hit as Coxswain Dudley, and William Marble added a clever bit as Bill Bowlin. Alberta Gallatin gave a charming characterization of Alice Green, Gertrude Homan was unutterably sweet and petite as Dot, Mary Davenport contributed an extremely sympathetic portrayal as Mrs. Baird, Meta Brittain was graceful and lovely as Mrs. Wilkes, and Baby Vavene scored a tremendous hit as little Mary. Less prominent roles were ably filled by Donald Bowles, Samuel Lewis, R. A. Berthelet, George Herbert and John Stephens. The play was sumptuously mounted, for which Stage Director Hatch and his able corps of assistants are to be warmly commended. The Woman Hater 20-26.

The Brothers Byrne in Going to the Races packed the capacious Alhambra 12 and gave a clever and diverting performance. The mechanical effects are novel and striking, and the production abounds in startling spectacular illusions, the horse race being especially good. The trick fire-engine, the air-ship and other skillfully contrived appliances caused uncontrollable laughter and applause, and excellent specialties were introduced by John F. Byrne, Helene Byrne, Viola Sheldon, McDonald Bros., and the Byrne troupe of acrobats. The Real Widow Brown 19-25.

At the Pabst the stock co. gave a very successful production of Glueck im Winkel (Happiness in a Cottage) to an immense audience 12. Unsere Frauen (Our Wives) will be presented 15. The eighteenth concert of the A Capella Choir will take place at the Pabst 16, with Clara Beyer, of Detroit, contralto, and Maude Clement-Smith, of this city, pianiste, as the chief soloists.

The members of the Salisbury Stock co. gave a farewell reception on the stage of the Davidson Theatre after the matinee 11, and a very large number of our citizens took advantage of this opportunity to wish God-speed to those men and women who, by their untiring and conscientious efforts during the past nine months, have succeeded in winning the esteem and admiration of all our theatregoers. This exceedingly popular organization had become a part of our theatrical and social life, and its absence will be felt very keenly.

Our good friend Mart W. Hanley sends kind regards to all.

C. L. N. NORRIE.

PROVIDENCE.

The severe snow storm of 13 made the openings very light. It was surprising, however, to see the large number that braved the elements with a blinding snow storm and no car lines in operation. At the Providence Opera House there were a few present to welcome Andrew Mack in The Ragged Earl, new here, and the audience made up in enthusiasm what it lacked in size. The new play seemed to offer Mr. Mack opportunities for showing his talents, and his sweet singing was perhaps the best feature. The honors for acting fell easily to Annie Ward Tiffany, and other good support was given by W. J. Mason, Edwin Brandt, Josephine Lovett, Anna Barclay and Georgia Florence Olp. Rogers Brothers 20-25.

The Romain Stock co. opened its subscription season at the Talma Theatre 13 and during the week A Wife's Peril was given a very good presentation. Alethea Craig as Lady Ormond and W. J. Romain as Captain Maurice were especially successful and the comedy parts, Sir Woodbine Grafton and Mrs. Crossley Beck, as played by Harry Lane and Louise Meredith respectively evoked hearty applause. The remainder of the co. gave good support. Unfortunately, the audiences were not large, but of course the weather conditions were very much against amusements. The Queen's Shilling 20-25.

John A. Shean, manager of The Tarrytown Widow, "skipped in the night" 8, and succeeded in leaving the city after quite a chase by members of the company. They discovered him and tried to prevent his leaving by removing his trunk, which was strapped to the rear of his hack. His accounts are reported to be all right with the co.

During the week 13-18 the orchestra at Talma Theatre, under the direction of Walter B. Johnson, rendered the "Sayonara Waltz," a composition of Miss Alethea Craig, of the Romain Stock co., and dedicated by her to Charles Zimmerman, musical director of the U. S. Naval Academy.

On account of the big snow storm that prevented the Yale Glee, Banjo and Mandolin Club from reaching the city, the concert scheduled for evening 14 at Infantry Hall was postponed to evening 21.

Allen's Star Theatre was totally destroyed by fire 11. The building and fixtures were valued at $25,000 and insured for $15,000. Charles L. Allen owned the theatre, and with James K. Keane as manager ran it until Dec. 25, when R. A. Harrington, of the Taunton and Woonsocket Opera Houses, secured the lease and conducted the Star up to the time of the conflagration. He had not had the lease long enough to determine whether his venture would prove profitable or otherwise. The Tarrytown Widow, under the management of Otis B. Thayer, which was playing at the theatre 6-11, suffered a considerable loss, the scenery and properties being consumed. All the trunks but one, that of Gilbert Gardner, were saved, but not before the contents had been badly damaged by water. Gardner's trunk, which contained everything (as he did not have a hotel trunk), was burnt, and Annie Louise Tirrel lost several gowns. The fire was thought to have been occasioned by an overheated flue. Mr. Allen has not decided whether he will rebuild as a theatre or not. The house had a brief existence and had not done very well. It was thought that a popular-priced house would be a success here.

The heavy storm 13 caused Manager Charles H. Greene, of Andrew Mack's co., a little uneasiness. Mr. Mack was due here early in the afternoon, but it was ten minutes to 8 when he arrived. He was hustled over to the theatre, and it was learned that Josephine Lovett was missing. She left on the train behind Mr. Mack and was due at 3.18. Mr. Greene jumped into a sleigh and started for the depot to hunt Miss Lovett. At 8.30 her train came in, but she was not on it. The manager then hurried back to the theatre and told Mr. Mack it was no use, she was not there, and that an understudy must go on, whereupon Mr. Mack said: "Why, Miss Lovett is dressing now." It seems that on discovering that her train was held up in a snow bank half a mile outside the city, the plucky Miss Lovett got out and walked in. The curtain went up about 8.30 with every one in their place excepting six members of the chorus, who arrived at 9.30.

HOWARD C. RIPLEY.

JERSEY CITY.

The local playhouses had a hard time of it 13 on account of the storm.

Through the Breakers, at the Academy of Music 13-18, proved to be intensely interesting. There is plenty of excitement in the play and many clever climaxes help to make it far better than the average melodrama of to-day. One thing that is particularly striking about the production is the unusually good co. to whose lot it falls to portray the various characters. Maude Banks, the leading woman, is excellent and her work was often applauded. J. Hay Cossar was the villain, and he was strong in the part. George De Long, as Stephen Douglass, has a good part, and he plays it in an intelligent manner. Sol Aiken as the minister and James Bevins as Old Billy Dare were all that could be desired. Hope Booth was clever and pretty as the soubrette. Other parts were well taken care of by George Middleton, Walter Seymour, W. D. Stone, Josie Bacon, and Leslie Haskell. The scenery is very good and the finales thrilling. Business has been very fair. That Man 20-25. The White Heather 27-4.

Carl Haswin and his wife came to the Bijou Theatre 13-18, in The Silver King, to good business. As it is now many years since the play was seen in this city, it went very big. The scenic effects were first-class, and on the whole the performance was an exceedingly creditable one. Of Mr. Haswin's Wifred Denver nothing new can be written. He has lost none of his old-time vigor, and he was exceedingly agreeable in the part. Mrs. Haswin was the Nellie Denver, S. H. Venney the old family servant, John J. Pierson was the villain, Cuthbert Cooper the Father Christmas, and among the other players were Charles Beldhame, George Gifford, Mary Davis, and little Dorothy Slaytor. The piece was produced in a clever manner. McFadden's Row of Flats 20-25. The King of the Opium Ring 27-4.

Little Dorothy Slaytor, of The Silver King co., will hold a reception and give a pink tea on the stage of the Bijou Theatre after the matinee 18. All the children in the audience will participate.

The storm 13 knocked out George Middleton of Through the Breakers co., at the Academy of Music, and W. D. Stone played the part. Owen Davis, author of the play, assumed Mr. Stone's role.

The Elks have arranged for their ladies' social session 28, and the usual Sunday night performance will take place at the Academy of Music in March.

The labor convention will meet in the Bijou Theatre March 12, and the *Evening Journal* Fresh Air Fund will have the same house for a benefit in May.

Hope Booth was compelled to go to New York after the performance 13, as she had locked up her little dog in the flat.

WALTER C. SMITH.

NEW ORLEANS.

The coldest of weather prevails here, and Mardi-Gras week dawned upon us 13 with borian blasts and a heavy downfall of snow. Seventy thousand visitors are within our gates to do homage to his gracious majesty, King Carnival. The hotels and theatres, from a business standpoint, are receiving the lion's share of patronage, and the latter have been crowded throughout the week.

At the Grand Opera House Tim Murphy in The Carpetbagger was the attraction 13-18. The play is a romantic and political comedy and is of interest to this community for the reason that it deals with the reconstruction period. As for Mr. Murphy, the simplicity of his acting is his chief attribute, and as a comedian he ranks with the topmost. Dorothy Sherrod and a competent co. support him.

Queens was the offering of the Hopkins Stock co. at the St. Charles Theatre 12-18. Although fifteen years old the play has never been seen in this city, and therefore is something of a novelty. The situations are clever, the dialogue bright and the action brisk. Camille 19-25.

The Devil's Auction was seen here 12-18 and drew well at popular prices. Materially there are no changes in the gorgeous spectacle of beautiful scenery and shapely people. Murray and Mack 19-25.

The Bostonians appeared here 13-18, and presented during the week The Serenade and Robin Hood. The high standard of excellence attained by this opera co. is its best advertisement, and the big business done is evidence of its appreciation. Jessie Bartlett Davis and Helen Bertram are delightful to hear and see. The orchestra, under the baton of S. L. Studley, is to be commended for its efficiency. Otis Skinner 19-25.

La Reine de Saba, the great spectacular production, was repeated 11 at the French Opera House. Sigurd, matinee 12, L'Auberge de Tahu-Bohu, night 12. On 15 a benefit was tendered M. Gibert, the first tenor, and M. Nicosias, *chef d'orchestre*, by the management. An excellent performance of Tannhauser was given. The fortieth and last subscription performance took place 16, when La Favorita was the offering. The co. will remain until 23 and give several extra performances, and then leave for St. Louis, playing a short engagement there and then going to Montreal, Canada. The season has been an unqualified success, both socially and pecuniarily. Twelve thousand dollars of the necessary $40,000 have been subscribed for next season.

J. MARSHALL QUINTERO.

KANSAS CITY.

The Merchant of Venice was the opening bill of the week's engagement of the MacLean-Tyler-Hanford company at the Coates Opera House 13-18. R. D. MacLean as Shylock gave the character a scholarly and strong interpretation that was most satisfactory. Charles B. Hanford as Gratiano also acted with that spirit and vigor that have made him famous. Odette Tyler as Portia enlisted the sympathies of the audience and portrayed the part with rare grace. Romeo and Juliet, Othello, and Julius Cæsar were presented during the balance of the week. The extreme cold has been lessening and business has improved considerably.

The Prisoner of Zenda was the attraction at the Grand Opera House, 12-18. Robert Conness, a Kansas City boy, played Rupert of Hentzau in a manner second to none of his predecessors. West's Minstrels 19-25.

Cyrano de Bergerac proved such a strong attraction at the Auditorium last week, and played to such crowded houses, that its run has been extended 12-18. Wilson Enos, who plays Cyrano, is effective in this difficult role, and Bertha Creighton as Roxane is most charming and womanly. The scenic features are elaborate and beautiful, and the attraction most satisfying. Incog 19-25.

The Dorothy Morton Opera company opened at the Gilliss 12-15, with the house at a temperature near zero. Girofle-Girofla was the opening bill and was sung with as much spirit as could be expected under the circumstances. Miss Morton was attractive in voice and acting, and was well supported by Hubert Wilke, Ben Lodge, George Callahan, Edward Webb, and others. The other operas sung during the engagement were The Beggar Student and The Chimes of Normandy. John Martin's Secret 19-25.

The Symphony Orchestra concert at the Grand Opera House 10 was a delightful one, although only a small audience was present on account of the extreme cold weather. Carl Walther, violinist, was the soloist, and played with much feeling and artistic finish.

The sixth concert by the James Military Band at the Coates 12 was attended fairly, and was of unusual excellence. Nellie Martin, soprano, the soloist, was well received.

FRANK B. WILCOX.

ST. PAUL.

Willie Collier and an excellent co. presented The Man from Mexico at the Metropolitan Opera House 12-15 to large and delighted audiences. Mr. Collier on his reappearance here in the title-role received a warm welcome and was called before the curtain three times. Dan Mason as the German poet did clever character work. Louise Allen was attractive and pleasing as Clementina Fitzhugh. Julia Bachelder, Myrtle May, Miriam Lawrence, Adolph Jackson, Thomas Evans, M. L. Heckert, George W. Parsons, Louis Bishop Hall, and others in the cast sustained their roles well. Alice Nielsen Opera co. 16-18. Shore Acres 19-22. Stuart Robson co. 23-25. Phinney's U. S. Band 26.

A Parlor Match was presented at the Grand

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WHAT HAPPENED TO JONES.

FOR THE SPRING SEASON

Will play a *Special Engagement* with *T. Daniel Frawley*, opening at the *Columbia Theatre, Washington, D. C., Easter Monday*, appearing in a round of character parts which established my reputation on the Pacific Coast.

HARRY CORSON CLARKE.

Opera House 12-18 by a clever co. under the direction of Gray, Block and Ranken to full houses. The farce has not been seen in St. Paul for several years, yet evoked peals of laughter and hearty applause as of yore. Philip H. Ryley is very clever in the role of McCorker, the book agent, his stage business is decidedly good, and he plays the part with much spirit. Mark Sullivan as "Old Hoss" is a very good and a versatile tramp. James T. Galloway, who has played the part of Captain William Kidd since the play was first produced, is still clever and entertaining. Edith Hoyt, bright, pretty, a sweet singer and a graceful dancer, was at home in the part of Innocent Kidd. Etta Butler's imitations were very clever and entertaining. Hattie Vera was graceful and pleasing as Aline Kidd. The Kingsley Sisters did a taking specialty. Tom Browne's whistling made a big hit. M. J. Sullivan, Walter Ware, Hugh Mack, William Keogh, Harriet Sheldon, Emma Marsh, and Gillie Sallinger did excellently. Robert B. Mantell 19-25. My Friend from India co. 26-March 4.

Manager Fred Meek, of the Man from Mexico, reports having done splendid business on the Pacific Coast and east to St. Paul.

The Library-Schubert Club will give a concert at the People's Church 26. Sauer will be the feature.

GEORGE H. COLGRAVE.

COLUMBUS.

'Way Down East did a deservedly good business at the Southern 9-11. Phœbe Davis received many curtain calls for her superb work. The three Columbus people in the cast, George Backus, Louise Galloway, and Ellis Hugh Wood, interpreted their roles in a splendid manner, while Odell Williams, Forrest Robinson, and Felix Haney came in for a full share of praise. James O'Neill presented When Greek Meets Greek and Monte Cristo 13, 14 to fair houses. His support was not up to his usual standard, with one or two exceptions. The work of Edmund L. Breese, Mark Ellsworth, and W. J. Dixon was most commendable. Jefferson De Angelis 15, 16. James K. Hackett 17, 18. Modjeska 20, 21. Sol Smith Russell 22. The Turtle 24. The Fortune Teller 25.

Forgiven was presented by the Valentine Stock co. 12-18 to good business. It was very happily cast and staged in a splendid manner by Osborne Searle. Edward Mawson, the new leading man, made his first appearance as Jack Diamond and acquitted himself in a splendid manner. Robert Rogers made a very close second, receiving great praise for his work, while Jack Webster was exceedingly clever. Kate Blanche's portrayal of Annie Dennison was most artistic, and Louise Mackintosh made a distinct hit as Cordelia. The minor roles were filled in an acceptable manner. Niobe 20-25, with the new leading woman, Grace Franklyn Lynch, in the title-role.

At the High Street The Cherry Pickers did a good business 9-11. The cast was all that could be desired, and the scenic effects were good. Under the Dome, with its excellent scenic environments, did fair business 13-15. The cast was only fair, the scenery being the best feature. The Girl from Paris 20-22. At Piney Ridge 23-25.

J. W. Pickens, of this city, has just returned from New York, where he has made some excellent bookings for Idlewild Park, Newark, O., for the coming Summer.

J. B. DAVIS.

MINNEAPOLIS.

Alice Nielsen in The Fortune Teller opened a brief engagement at the Metropolitan Theatre 13 to a large and representative audience, which evidenced its approval by frequent and enthusiastic applause. Miss Nielsen won emphatic favor from her first appearance, and was obliged to respond to numerous curtain calls. Eugene Cowles divided the honors with the star. Richard Golden, James Cawthorn, Joseph Herbert, Frank Rushworth, and Marguerite Sylva were happily cast and contributed respectively in no small degree to the enjoyment of the performance. The chorus was strong and sung with unusual spirit. Willie Collier 16-18.

Hopkins' Transoceanics opened a week's engagement at the Bijou Opera House 12 to capacity and scored heavily. The bill was one of the strongest ever given here by any similar organization. Kara, the juggler, caught the house at once: Foy and Clark, Ford and Francis, Polk and Collins, Nestor and Bennett, the Nawns, Edna Collins, and Josephine Gassman gave specialties of more than ordinary merit. A Parlor Match 19-25.

Dana Symphony Orchestra presented a very interesting programme, well rendered, before a large audience at the Metropolitan Theatre afternoon of 12.

The pupils of the Manning College of Dramatic Art presented Her First Appearance, A Dead Heat, Maggie's Situation, and Professor Baxter's Invention in the College Auditorium 13.

Emil Sauer will make his first appearance in this city at the Lyceum Theatre 21.

Manager L. N. Scott has secured the United States Band, formerly the Iowa State Band, under the leadership of Frederick Phinney, for a special engagement at the Lyceum Theatre 22.

F. C. CAMPBELL.

OMAHA.

The Omaha Lodge of Elks had their yearly benefit at the Boyd 8, and in spite of the fact that the thermometer was ranging between 20 and 30 below zero a large number of their friends attended. Every one seemed to enjoy the entertainment afforded, and a number of the members of the lodge acquitted themselves with more than usual credit. By far the most pleasing and altogether the most successful entertainment of the season was afforded by the Alice Nielsen Opera co. 9, 10, in The Fortune Teller. To say that the engagement was a success is doing only faint justice to the magnificence of the production. The costumes and scenery were all that could be wished, the opera is bright and catchy, and the co. superlative. Encores were the rule after every solo and were responded to with a heartiness and good nature that were equally praiseworthy. Daniel Sully in Uncle Rob drew two fair audiences 12. His new play was not as cordially received as his former efforts. West's Minstrels 16. Walker Whiteside 17, 18.

J. R. RINGWALT.

PITTSBURG.

The cold spell badly nipped the financial end of all theatres here during the past week, some of the box-office receipts verging on the zero line. At the Bijou 13, The Red, White and Blue, bubbling over with patriotism, red fire and blank cartridges, with Sergeant Bill Anthony, of the *Maine*, as a side attraction, opened to a good house, the attendance increasing as the thermometer rose. When London Sleeps 20-25.

At the Alvin, 'Way Down East was the bill 13-18. Maude Adams, in The Little Minister, follows.

Superba was put on in first-class style at the Duquesne 13, doing a fair business all week. Next week Williams and Walker's co.

Davy Crockett was produced 13 by the stock co. at the Avenue Theatre, preceded by W. E. Fowler's curtain-raiser, All's Fair in Love, in which Ethel Browning and Ashley Miller appeared to advantage.

At the new Grand the stock co. appeared in Incog 13-18. The Maister of Woodbarrow follows.

After considerable legal legerdermain indulged in by the various interests connected with the Library Hall Association and the filing and arguing of innumerable bills in equity, the property (which includes the site of the Bijou Theatre) was finally disposed of at sheriff's sale a few days ago, and bought in by H. M. Bennett, of the Bijou circuit. A handsome sum was paid for it. This valuable acquisition of Mr. Bennett's will enable him to lower the theatre to the first floor, an improvement that may be made during the coming Summer.

Pittsburg Lodge, No. 11, of Elks will have a benefit Mch. 10, participated in by all the attractions then in the city.

E. J. DONNELLY.

LOUISVILLE.

The Sousa concerts, 15, at the Auditorium, were attended by large audiences. The soloists, Maud Reese Davies and Dorothy Hoyle, were received favorably. Ellis Opera co., in Tannhäuser, March 2.

James K. Hackett played Rupert of Hentzau at Macauley's 13-15. Sol. Smith Russell 16-18.

Peck's Bad Boy drew excellent houses at the Avenue Theatre 12-18. The company was equal to demands made upon it. Grace Euler, a Louisville girls, won praise. The Colored 400 19-25.

The King's Rival, as presented by the Meffert co. at the Temple Theatre, 13-18, was an exceptionally smooth performance. Oscar Eagle, Thomas Reynolds and Mr. Kendrick, and Esther Lyon, Verne Castro, and Ann McGregor had well fitting roles. Manager Meffert had special scenery prepared, and the correct costuming was noticeable.

Work is progressing rapidly on the New Buckingham, which the Whallens are building on the site of the recently destroyed vaudeville theatre so long successfully conducted by them. Horace McCracklin, the business-manager, is active in the superintendence of the work.

The entire gallery at the Auditorium was reserved for the newsboys of Louisville, who attended one of the Sousa concerts as guests of James B. Camp, Manager Quilp and Mr. Sousa.

The engagement is announced of Rachel Macauley, daughter of Manager John T. Macauley, to a merchant of Milwaukee.

Arthur Hoops, of the James K. Hackett co., is pleasantly remembered as a valued member of the Bond Stock co., that played a Summer season at the Auditorium several years ago.

CHARLES D. CLARKE.

DETROIT.

Sol Smith Russell paid his annual visit to Detroit 9-11. His opening night was probably the coldest in Detroit for a score of years, but notwithstanding that fact the house was crowded—a splendid tribute to a worthy actor. The play, Hon. John Grigsby, was very well received by the patrons of the Detroit, but the critics found fault with Mr. Klein's construction in some parts of the play, although they also gave him credit for creating a character in Hon. John Grigsby that is intensely interesting, and of producing a play that has atmosphere. It is a good play and one that is bound to be popular. Splendid support is given the star by the co., especially by Alfred Hudson, William Farnum, Florence Rockwell, and Fanny Addison Pitt, although there is not a single character which is not taken well. Olga Nethersole 13 in The Second Mrs. Tanqueray to a large audience. She also will be seen in Camille, Carmen, and The Price of Wealth. Jefferson De Angelis 20-25.

At the Lyceum on the afternoon of 10 a most enjoyable event took place, being the annual benefit entertainment of the Elks. Members from all the cos. in the city last week contributed their services, and some of our best amateurs in the city helped them out. Taken all in all, it was a highly successful affair.

At the Lyceum 13-18 My Friend from India is playing to full houses. Gayest Manhattan 19-25. When London Sleeps is the attraction 12-18 at Whitney's Opera House. McDoodle's Flats 19-25.

KIMBALL.

BUFFALO.

Modjeska played a splendid engagement at the Star 13-15. Her repertoire included Macbeth, Mary Stuart and Antony and Cleopatra. The star appeared to the best advantage as Lady Macbeth. She was supported by an excellent co., and the audiences were among the best of the season. E. H. Sothern 16-18; The Turtle 20-23.

At the Lyceum Thomas E. Shea, in The Man-o'-War's Man, was the attraction 13-18. Altogether the co. is one of the best seen at this house during the current season. Business big. A Guilty Mother 20-25.

The sale of seats for The Pirates of Penzance by local talent augurs a big audience at that event.

RENNOLD WOLF.

INDIANAPOLIS.

Too Much Johnson ushered in the nineteenth week of the Grand Stock co., and was produced very capably. The scenery and stage settings were perfection. Moths 20-25. The Senator 27-March 4.

A Day and a Night was the attraction at English's 9-11, and proved a good one from a box-office standpoint. Sol Smith Russell, always a great favorite here, presented Hon. John Grigsby 13, 14, to large and pleased audiences. His work in the new play was appreciated, as shown by the hearty applause accorded him. James K. Hackett 16. Jefferson De Angelis 17, 18. Alice Nielsen 23, 24. The Turtle 25. Modjeska 27-Mch. 1.

Newell's Cyrano de Bergerac played to good business at the Park 9-11. On the whole a fairly good performance is given. Hyde's Comedians, week of 13, are playing to standing room at every performance. Robert Fitzsimmons Specialty co. 20-22. The Gay Matinee Girl 23, 24.

Joe Gavin, formerly acting manager of English's, has left to join Clay Clement as treasurer. Billy Gavin, his brother, formerly acting manager of the Park, has accepted an engagement as manager of Euclid Beach Park, Cleveland, O., for the coming Summer.

ALLEN E. WOODALL.

PORTLAND, ORE.

At the Marquam, 8, 9, Black Patti's Troubadours, in a conglomeration of coon songs, ragtime ballads, all-join-inners, cakewalks, buck, skirt and wing dancing, pleased two full houses, to receipts aggregating $1,500 for both nights.

Cordray's did very good business 6-11 with On the Suwanee River, which was presented by an excellent co. Stella Mayhew as Aunt Lindy, an old-time colored auntie, gave one of the most creditable characterizations Cordrayers have seen for some time. She just did enough to be capital. This same co. played one night at the Marquam recently, and it was owing to the favorable impression left from that performance that it was deservedly patronized at Cordray's 5-11. At a souvenir matinee 11 Manager Cordray had each woman attending the performance presented with a complete piano copy of Stephen C. Foster's "'Way Down Upon de Suwanee Ribber." Kelly and Mason in Who is Who opened to the usual packed house at Cordray's 13, for a week.

Manager Heilig granted the use of the Marquam 12 for a Lincoln memorial service.

O. J. MITCHELL.

MONTREAL.

Mrs. Fiske and her clever co. closed a successful engagement 11. Magda was given 9 with wonderful smoothness. Mrs. Fiske's work in the title-role was strong and effective and the varying shades of emotion in this somewhat complex character were portrayed with true artistic ability. Hits were also scored by Frederic De Belleville as Colonel Schwartze, Tyrone Power as Councillor Von Keller, and John Craig as the Pastor. Frame Concert co. 16-18.

The Théâtre Français Stock co. presented A Runaway Wife 13-18 to exceptionally large business. The company as usual did excellent work. Charlotte Deane made a sympathetic Lady Alice, and Hallett Thompson an interesting Arthur Eastman. Harry W. Rich was amusing in a caricature of an English nobleman, and Nellie Callahan brightened up the otherwise rather dull atmosphere of the play by her charming performance of Lilian Hose. T. J. McGrane, Walter Townsend and Morris McHugh were also worthy of mention. William Bayliss, 'cellolst, and Joe O'Hare, boy vocalist, were the chief features of the vaudeville bill.

W. E. TREMAYNE.

CLEVELAND.

The week of 13 was a good one at the playhouses, for besides the severe cold spell being broken, all the attractions were strong.

At the Euclid Avenue Opera House, E. H. Sothern, with an exceptionally good company, was seen in The King's Musketeers, which was handsomely mounted and staged, for two performances, 13, 14, and A Colonial Girl, matinee and evening 15. Modjeska was seen for the last half of the week, opening 16 in Mary Stuart, and giving Antony and Cleopatra, and Macbeth during the engagement. The Liliputians 20-25.

Gayest Manhattan held the boards at the Lyceum Theatre 13-18, pleasing large audiences. A Stranger in New York 20-25.

The Cleveland Theatre had Devil's Island 13-18. Under the Dome 20-25.

Sauer played the piano to an immense audience at Grays' Armory 13, and was accorded an ovation.

Teresa Carreno will be heard at Association Hall 27.

WILLIAM CRASTON.

GALVESTON.

The Herrmanns furnished excellent entertainment to good-sized and highly appreciative audiences at the Grand 7. Madame Herrmann contributes more than formerly to the success of the performance, and the pleasing results are largely due to her various abilities. Sowing the Wind 10, 11. The Klimt-Hearn co. dropped in 12, accompanied by the blizzard, despite which fairly good houses were attracted to witness The Inside Track and Pawn Ticket 210.

C. N. RHODE.

CORRESPONDENCE

ALABAMA.

MOBILE.—THEATRE (J. Tannebaum, manager): A Breezy Time 6 to light business; performance fair. Edward Baxter Perry, the blind pianist, gave a delightful concert 7 to a large audience. Devil's Auction 10; good business; satisfaction given. The Bostonians in The Serenade 11 to S. R. O. All the old favorites were warmly welcomed, and the opera was presented in the usual excellent style. Sowing the Wind 13, 14. Rosenthal 16.

ANNISTON.—NOBLE STREET THEATRE (Frank Wheyland, manager): Peruchi-Beldini co. 6-11 to good business. Plays presented: The Kentucky Girl, My Partner, A Western Judge, The Little Wildcat, A Georgia Cracker, A Venetian Romance, and Rip Van Winkle. Co. is one of the best. A Breezy Time 21.

TUSCALOOSA.—ACADEMY OF MUSIC (Cochrane and Rabitte, managers): Myrkle and Harder co. presented The Little Sinner 9, Free At Last 10, and The Buckeye Tavern 11 to crowded houses.—ITEM: The Elks are preparing for a great festival 22, when they will dedicate their new hall.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): Arnold's Fun Makers closed a week's engagement 11 to poor business. Otis Skinner 15. Sowing the Wind 16.

ARIZONA.

PHŒNIX.—PATTON GRAND OPERA HOUSE (S. E. Patton, manager): Tennessee's Pardner 8; good business; audience pleased. Local minstrels packed the house and pleased all 10. A Contented Woman 13. Andrews Opera co. 23-26. Why Smith Left Home Mch. 3.

TUCSON.—OPERA HOUSE (A. V. Grossetta, manager): Tennessee's Pardner 10; good house; performance fair. A Contented Woman 14. The Bostonians 25.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. L. Thompson, manager): Scalchi Concert co. 6; small audience. Tim Murphy in The Carpetbagger 7; splendid performance; good house. Barlow Brothers' Minstrels 10; small audience. Sousa's Band 12; S. R. O. El Capitan 13; excellent performance; S. R. O. The Herrmanns 18. A Day and A Night 20. Roland Reed 21. The Highwayman 27.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleit, manager): Scalchi Concert co. 7; fair house. Tim Murphy in The Carpetbagger 8; good house; pleased audience. Barlow Brothers' Minstrels 9; good house. Sousa's Band 11; good house. El Capitan 14. Roland Reed 20. The Dazzler 21. A Day and a Night 22.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): Marie Wainwright in Shall We Forgive Her 6; excellent business. Town Topics 9 canceled. Barlow Brothers' Minstrels 15. The Dazzler 20.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Frank Daniels and his excellent co. drew largely 8-11, scoring heavily in The Idol's Eye and The Wizard of the Nile. Why Smith Left Home 23-25. The Bostonians 27.—BURBANK THEATRE (Clark and Shaw, managers): Arthur Aiston's Tennessee's Pardner drew well Jan. 30-5. A Contented Woman, with Belle Archer in the leading role, filled the house 6-11; entertaining performance. Janet Waldorf 12-18.—ITEMS: Louis Gottschalk, musical conductor of Frank Daniels co., is an old-time Angeleno, and with Mrs. Gottschalk was handsomely entertained by his many friends here.—Manager Wyatt and Frank Daniels, who are birds of a feather, have been renewing old ties, Mr. and Mrs. Daniels being the guests of Manager Wyatt at his hacienda and for a trip up Mount Lowe.

OAKLAND.—MACDONOUGH THEATRE (Gotlob, Marx and Co., lessees): Why Smith Left Home 13, 14. Frank Daniels 15, 16.—DEWEY OPERA HOUSE (F. S. Cutler, manager): Cutler's co. presented Alabama 6; good houses; excellent co. Morosco's Stock co. 13-19.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): James-Kidder-Warde co. in Julius Cæsar and Macbeth 3, 4; large and appreciative audiences. Nance O'Neil appeared for three nights in Magda; fair business; performance satisfactory. Frank Daniels 14, 15.—AUDITORIUM THEATRE: Dark.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Nance O'Neil Jan. 31, 1 in The Jewess and Oliver Twist to fair business; audience pleased. Hi Henry's Minstrels 4; large and pleased audience.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): Hi Henry's Minstrels 2; full house; much enthusiasm. Nance O'Neil in The Jewess 3 to fair house. Tennessee's Pardner 6.

WOODLAND.—OPERA HOUSE (E. O. Webber, manager): Wright, White and Wainwrights 6; fair audience. Janet Waldorf 10.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): At Gay Coney Island 6; good house and performance. Barry and Linton did clever work. West's Minstrels were obliged to cancel their engagement 4, being caught between two snow slides in the western part of the State for several days. My Friend from India 11; good business; satisfaction given.—TEMPLE THEATRE (James Ruddick, manager): Stowe's U. T. C. 15, 16; fair business.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager: John L. Sullivan co. 20, Sousa's Band 28.—ITEM: On account of snow blockade The South Before the War and Lewis Morrison cos. were obliged to cancel their dates here.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): Lewis Morrison in Faust to crowded house 12. John L. Sullivan co. 15. A Contented Woman 19. Tennessee's Pardner 20. Nance O'Neil 27. All Aboard Mch. 1. Coon Hollow 5.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless manager): At Gay Coney Island 7; large audience.

My Friend from India 10 pleased good business.==DE REMER THEATRE (Lockin and Harris, managers): Stowe and Co.'s U. T. C. 10, 11; crowded houses.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): William H. Smith lectured 9; large business. A Boy Wanted canceled. Yon Yonson 18. Lieutenant Godfrey, lecturer, 21.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): The Telephone Girl 10; packed house; every one pleased. Clara Lipman and Louis Mann were enthusiastically received and their work thoroughly enjoyed. Henry Miller in Heartsease 14. The Air Ship 17, 18. Dorscht Lodge concert 19. Julia Marlowe 20. Kelcey-Shannon co. 21, 22. Burton Holmes 23. Mrs. Fiske 24, 25. Wilbur Opera co. 27-Mch. 4.==GRAND OPERA HOUSE (Breed and McKenna, managers): The Heart of Chicago to big business 9-11 gave the lovers of melodrama a treat. The Night Owls 13-15 offered an excellent olio of specialties and despite the blizzard played to good business. Martin's U. T. C. 16-18. A Grip of Steel 20-22. On the Bowery 23-25. Monte Carlo Girls 27-Mch. 6. ==ITEMS: Charles J. Blenner, the artist, is painting a portrait of Emma Juch as Marguerite in Faust. Mr. Blenner will have an exhibition of his new portraits and heads next month, when the superb full-length painting of Mme. Nordica as Brunhilde will be shown for the first time.—Eugene McKenna, of the Grand, is back from a few days' stay in New York.—Barlow Hendricks, former editor of the *News*, has accepted a position on the New York *Times*.—Mr. Bunnell generously gave the Hyperion for the Dorscht Lodge concert 19. The proceeds will go to aged and needy musicians. JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Stetson's U. T. C. 9, 10 pleased good audiences. Sharkey Vaudeville co. entertained a top-heavy house 11. The Turtle 17, 18. Wilbur Opera co. 20-25. Waite's Stock co. 27-Mch. 4.==HARTFORD OPERA HOUSE (Jennings and Graves, managers): The Spooners Comedy co. finished a week 11 to good business, making so good impression that a return Spring date was booked. Martin's U. T. C., with Milt G. Barlow as Uncle Tom, opened 13 and gave a meritorious performance. On the opening night the blizzard was raging, but a few attended. Black Crook 16, 18. Katie Rooney 20, 21. Faust 22. Daughters of the Poor 23, 25. The Heart of the Klondike 27-Mch. 1.==ITEMS: The Press Club will hold its annual meeting and election of officers 18. Prior to the meeting a beefsteak dinner will be discussed.—Bruce Edwards, press representative of Julia Marlowe, paid a flying visit to his home here recently.—The Sharkey Vaudeville co. was snowbound at a small station 13. A. DUMONT.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, manager): Human Hearts by a generally excellent cast 9-11 to good business. Jermon's Black Crook Extravaganza co. opened to about 300 in the blizzard 13 and played S. R. O. matinee and full house evening 14, doing well also 15. The Spooners 16-18 in A Fair Rebel, Hobson's Choice, and The Girl from Texas. Vaudeville 20-25.—PARK CITY THEATRE (G. B. Bunnell, lessee): The Telephone Girl was presented to S. R. O. 11 and happily received. Henry Miller 13. The Air Ship 16. Johnny on the Spot 18. Ian MacLaren 20. Banda Rossa 21. The Turtle 22. Mrs. Fiske 23. Julia Marlowe 25. George W. Wilson's co. 27-Mch. 4. Wilbur Opera co. Mch. 6-11.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): Sharkey Vaudeville co. to a fair audience 10. Across the Potomac (local) filled the house 13, 14. The Moth and the Flame 20. Mrs. Fiske 22. The Turtle 24. John Drew 27.—JACQUES OPERA HOUSE (Jean Jacques, manager): Howe's wargraph gave the best exhibition of this kind ever seen here 9-11 to immense audiences. Wilbur Opera co. commenced a week's engagement 13; house packed at each performance. Repertoire: The Mascot, The Grand Duchess, The Royal Middy, Fra Diavolo, The Bohemian Girl, The Circus Clown, The Black Hussar, The Merry War, and The Beggar Student. Faust 23-25.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): The Idyl of the Mill and The Frogs of Windham were sung by amateurs 7, 8; crowded houses. The operas were splendidly presented, and reflected much credit on all concerned. Cora Lingard Tracy, whose father and mother were distinguished players in the days of Forrest, acted and sang delightfully. Tom Sharkey co. to a big gallery 9. Stetson's U. T. C. 15; good audience.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Stetson's U. T. C. 13 gave no performance owing to blizzard. Martin's U. T. C. 20. The Turtle 21.==OPERA HOUSE (F. W. Mitchell, manager): Dark.==ITEM: Charles J. Coffee, of this city, joined the Wilbur Opera co. 11.

NEW LONDON.—LYCEUM THEATRE (I. W. Jackson, manager): Stetson's U. T. C. 16; good performances; satisfactory business. Himmelein's Ideals 20-25. Sharkey Vaudeville co. was unable to reach here on account of blizzard.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Barrington Stock co. 11 in Michael Strogoff; fair house. French Folly co. 14 to fair business. Washburn's Minstrels 22. Wargraph 24.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shear, manager): Aunt Jerusha opened 14 to small house; performance poor. E. E. Vance co. 20-22. Carlton's Minstrels 23. Wills Brothers 27-29.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Patrick Maloney co. 11; fair entertainment; fair house. Swedish Concert co. 17.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Company, managers): Stetson's U. T. C. to the capacity 13. The Turtle 21.

NEW MILFORD.—OPERA HOUSE (J. R. Johnson, manager): Howe's warscope 13; fine exhibition, blizzard audience.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt, manager): Himmelein's Ideals 6-11; large audiences.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Our Irish Visitors 9; fair house. Gus Hill's New York Stars 23.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Banda Rossa 16; fair business; giving satisfaction.

FLORIDA.

KEY WEST.—SAN CARLOS OPERA HOUSE (Q. Charles Ball, manager): Lumere War Exhibition Co. to big business 6-11. Co. left for Havana 12. Wilson's Aerial Ballet 13.

TAMPA.—AUDITORIUM (John N. Phillips, manager): Baldwin-Melville co. 13-18. Under the Red Robe 25.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Rosenthal 20.

GEORGIA.

ATLANTA.—LYCEUM (Eugene Sanger, manager): The Lyceum Stock co. continues to draw good houses. The bill 5-7 was The Three Hats. Miss Atherton, Miss Leach, Cecil Kingstone, W. A. Whitecar, and Eugene Sanger were especially good. Moths 8-10. Cyrano de Bergerac 12-18.—GRAND: Otis Skinner in Rosemary 3, 4. A Stranger in New York 7, 8. Rosenthal 15. Sowing the Wind 17, 18. Under the Red Robe 20, 21. The Dawn of Freedom 22. Dorothy Morton Opera co. 24, 25.==COLUMBIA: Aubrey's Dramatic co. 5-11; good business. Perrichi-Beldini co. 13-19.

ALBANY.—SALE-DAVIS OPERA HOUSE (E. D. Wolffe, manager): Andrews Opera co. 10, 11 in Girofle-Girofla and The Pirates of Penzance; audiences good; performances fair. Chase Comedy co. 13-18 gave no performance 13 on account of snow storm. Opened in Under Two Flags 14; house and performance good.==ITEM: Hettie Bernard Chase is confined to her hotel on account of injuries sustained in a fall at a dance at Dawson, Ga.

SAVANNAH.—THEATRE (David A. Weis, manager): Peters Comedy co. closed engagement 11. The Dawn of Freedom 16. Joe Ott 20. Rosenthal 21. Rip Van Winkle 22. Under the Red Robe 27. Baldwin-Melville co. Mar. 1-4.=ITEM: At the sending of this report Savannah is snow covered, so wonderful an event in this part of the country that business is suspended.

ATHENS.—OPERA HOUSE (H. J. Rowe, manager): Side Tracked 2; good business; satisfactory performance. Richards and Pringle's minstrels 4; good business; performance fair. A Stranger in New York 6; packed house; delighted audience. Otis Skinner in Rosemary 11; large audience; artistic performance. Rip Van Winkle 14. Andrews Opera co. 15, 16.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): The Bostonians 6, 7, presenting The Serenade and Robin Hood to large and pleased audiences. Under the Robe 23. The Lees 27-Mch. 4.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): Devil's Auction 7; fair attendance. A Breezy Time 15.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): A Stranger in New York 9; splendid performance; large audience.

AMERICUS.—GLOVER'S OPERA HOUSE (George H. Fields, manager): Schubert's Symphony Club 7; small but delighted audience.

NEWNAN.—REESE OPERA HOUSE (A. C. Pease, manager): A Breezy Time 17. Schubert Symphony Club 27.

GRIFFIN.—OLYMPIC THEATRE (L. Pattum, manager): Shubert Symphony Club 9; fair audience and performance. Andrews Opera co. 13.

WAYCROSS.—JOHNSON'S OPERA HOUSE (F. B. Trent, manager): Dark.

IDAHO.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): Remember the Maine 8; pleased a good audience. Sanford-Dodge co. 14, 15.==ITEM: Josephine Mills, leading woman of Remember the Maine, who has been very ill at Butte, was taken to Spokane, Wash., 8. She will be able to rejoin the co. in about four weeks.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): Ott Brothers in All Aboard changed date from 10, 11 to 13, 14. Grau Opera co. 20-25. Lewis Morrison 27.==ITEM: Ott Brothers' co. was caught in an ice gorge 12, and had to walk four miles; arrived here 12, minus baggage and scenery.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Kelly and Mason in Who Is Who 6; good house; fine performance. All Aboard 11.==ITEM: Charley Mason, of Kelly and Mason, and your correspondent were partners in the theatrical business twenty years ago.

POCATELLO.—OPERA HOUSE (H. B. Kinport, manager): All Aboard 16. Lewis Morrison 25.

ILLINOIS.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): Murray Comedy co. 6-11, presenting A Fatal Error, Forget Me Not, Uncle John's in Town, and Hogan's Troubles. On account of severe cold the house was not opened 8 and 9. Co. pleased fair attendance. Clay Clement in A Southern Gentleman did good business 13; excellent co. McSorley's Twins 15. A Bachelor's Honeymoon 16. Tom Edson the Electrician 18. Beach and Bowers' Minstrels 20. Daniel Sully 21. What Happened to Jones 24. Hogan's Alley Mch. 1. De Wolf Hopper 2.

MURPHYSBORO.—LUCIER'S OPERA HOUSE (J. J. Friedman, manager): My Daughter's Husband 2 disappointed a fair house. McSorley's Twins gave satisfaction 3. Passion Play pictures 6, 7; fair business. Edwin Rostell in Hamlet and Richelieu 10, 11; fair business; general satisfaction. The Dazzler 13; good performance and house. Ferris Comedians 27-Mch. 1.==ITEMS: Pinkie Mullally, of McSorley's Twins, sprained her ankle here.—The Real Widow Brown 10 canceled.

DIXON.—OPERA HOUSE (F. A. Truman, manager): My Friend from India 4; Walter E. Perkins received much applause; full house; entire satisfaction. Murray and Mack 8 in Finnegan's 400; fair performance; small house. Holden Comedy co. opened for a week 13 to good business; performance fair. Repertoire: Escaped from the Law, The War of Wealth, Over the Sea, Knut Knutson, Monte C...to, Ten Nights in a Bar Room, and Always on ...n, Uncle Josh Spruceby 28.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): The New Dominion 7; good house. Owing to Clay Clement's non-appearance here with the co. Manager Hamilton required an announcement to be made offering to return purchase money to the patrons that were not satisfied. Mr. Clement's understudy, Mr. Williams, played the part in a most satisfactory manner. The Prisoner of Zenda 9; good house; pleased. Vanity Fair 15; good audience; excellent attraction.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): Robert B. Mantell presented A Secret Warrant 8; large and pleased audience. Blondell and Fennessy co. in A Cheerful Idiot and A Jay on Broadway 9-11 deserved better audiences. John Griffith in The Avenger 14; fair house. Mr. Griffith's acting still shows traces of his Faust.==ITEM: A new curtain by Kurz and Allison, Chicago, was shown for the first time at the Mantell performance. It cost $500.

JACKSONVILLE.—GRAND OPERA HOUSE (Barnes and Luttrell, managers): Fabio Romani 3; good business; co. satisfactory. A Bachelor's Honeymoon 8 pleased a small audience. Forest's U. T. C. 9. The Prisoner of Zenda 10; large audience; splendid performance. Tom Edson the Electrician 11; top-heavy house; noisy performance. At Piney Ridge 15. A Hired Girl 17. What Happened to Jones 25.==ITEM: Edward Prince, in charge of the mechanical work for The Prisoner of Zenda, mashed his hand while here.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): Bobby Gaylor in McSorley's Twins gave satisfaction to a small house 9; blizzard weather. Canadian Jubilee Singers 10 gave satisfaction to a small house. Bryan's Comedians, carrying band and orchestra, opened 13 in Grit, or True as Steel, to good business. What Happened to Jones 24. Tom Edson the Electrician 28. The Gormans Mch. 3.

FREEPORT.—GRAND OPERA HOUSE (Knorr and Hildreth, managers): Holden Comedy co. No. 1 closed a week's engagement 11. General satisfaction; light business, owing to the extreme cold weather. Plays presented: The Denver Express, Nobody's Claim, Roxy the Waif, A Bed of Roses, The Streets of New York, A Barrel of Money, and A Crazy Idea. John Griffith 16. Clay Clement 20.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): The Dazzler 6 pleased a fair house. Tom Edson the Electrician 8; good performance. Jack and the Beanstalk 11. The Heart of Maryland 13; good attendance; excellent co. Alma Kruger received several curtain calls.==ITEM: Hines and Remington visited relatives here en route to St. Louis. This is Miss Remington's home.

QUINCY.—EMPIRE THEATRE (Chamberlain, Harrington, and Co., managers): Haverly's Minstrels 8; small house, account severe weather; performance satisfactory. A Bachelor's Honeymoon 9; fair business. The Prisoner of Zenda 11; excellent performance; good audience. Tom Edson the Electrician 14. A Hired Girl 16. Pudd'nhead Wilson 17.

OTTAWA.—SHERWOOD OPERA HOUSE (T. B. Farrell, manager): Murray and Mack in Finnegan's 400 failed to please a fair audience 9. Bobby Gaylor in McSorley's Twins 14; small business. The Little Dunkardess 21. Daniel Sully 25. Clay Clement Mch. 1.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, manager): Clay Clement in A Southern Gentleman 8; large house. The Dazzler 10; fair house; cold weather. Willard Newell in Cyrano de Bergerac 18. What Happened to Jones 22. The Gormans 28. Muldoon's Picnic Mch. 2. Clark-Hazelton co. 6-11.

ALTON.—TEMPLE THEATRE (Harrison and Cassard, managers): James O'Neill in When Greek Meets Greek 4; packed house; performance first class. My Daughter's Husband 12; good house; co. good, but play weak. East Lynne 15. Vanity Fair 19. Mark's U. T. C. 25.

BLOOMINGTON.—GRAND (J. T. Henderson, manager): Professor Anderson, magician, 7-9 to poor business. The Heart of Maryland 10; good business. At Piney Ridge 14; light house.==COLISEUM (William Peterson, manager): Bobby Gaylor in McSorley's Twins 10 to topheavy house.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Walter E. Perkins in My Friend from India pleased a large house 6. Shore Acres with Archie Boyd in the leading role 10; fine performance; good house. Going to the Races 20.

MONMOUTH.—PATTEE OPERA HOUSE (Webster and Perley, managers): New York Mechanical Opera co. 7, 8; light houses; entertainment fair. Elks Burlesque Circus 14; S. R. O.; receipts $539; a big hit. A Bachelor's Honeymoon 17. Daniel Sully 20.

CANTON.—NEW OPERA HOUSE (J. Frank Head, manager): Sherwood Concert co. 7; S. R. O. Clay Clement was booked for 10 but as Mr. Clement failed to appear Mr. Head refused to allow the rest of the co. to play. Daniel Sully 22.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): The Blondells in A Cheerful Idiot 12; poor performance; light business. Bob Fitzsimmons vaudeville co. to S. R. O. 14. A Bachelor's Honeymoon 19.

CLINTON.—RENNICK OPERA HOUSE (J. B. Arthur, manager): McSorley's Twins played to good house considering weather 8. Professor Ham lectured to packed house 11. Canadian Jubilee Singers 13; pleased audience.

ROCK ISLAND.—HARPER'S THEATRE (Steve F. Miller, manager): The Heart of Maryland 5; excellent performance; good business. A Hired Girl 12; poor performance; fair business. A Bachelor's Honeymoon 14. Murray Comedy co. 19-26.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): A Bachelor's Honeymoon 11; small but appreciative audience; cold weather and local counter attraction prevented better business. Daniel Sully 18. Beach and Bowers' Minstrels 24.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heinly, manager): A Bachelor's Honeymoon 3; large house; audience pleased. The Pulse of Greater New York 7; poor performance.

TAYLORVILLE.—VANDEVEER OPERA HOUSE The Dazzler 9; performance good; fair business.—ITEM: Manager Kaup, of the Vandeveer, resigned last week and was succeeded by M. J. Hogan.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Leland T. Powers 10; crowded house. The Avenger 17.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Murray and Mack in Finnegan's 400 7 gave satisfaction to S. R. O.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Tom Edson the Electrician 20. Daniel Sully 24.

PETERSBURG.—OLYMPIC THEATRE (J. W. Williamson, manager): Mack's U. T. C. 13; crowded house; performance unsatisfactory.

INDIANA.

MARION.—GRAND OPERA HOUSE (E. L. Kinneman, manager): The Air Ship, a clever musical farce, 2; large patronage. Raymond Finlay, Ben Welch, James T. Kelly, and Biddia Binkham scored. Shore Acres to two immense houses 4. The leading parts were ably interpreted. Garry Owen 6; medium audience. Brothers Royer in Next Door gave one of the best entertainments 9 that has been here this season. Stetson's U. T. C. amused two packed houses 11. Newell's Cyrano de Bergerac 15. Temple Quartette 16. Si Plunkard 18. Murray and Mack (return) 20. Charles Cowles 21. High Rollers 23-25. Pudd'nhead Wilson Mch. 3.==ITEMS: Al. Gennung has disposed of his interest in the old Sweetser Opera House property to B. F. Burk, owner of the Grand. The city council passed an ordinance 7 that decided the question of the new opera house that Mr. Burk contemplated building on the site of the Sweetser House. The ordinance imposes a tax on playhouses of $100 per year that Mr. Burk says he will not pay. A two-story business block will occupy the site.—At the close of the season the Grand will undergo some improvements that will give a larger stage and other much needed facilities.—Spencer Robinson, vocal instructor at the Conservatory of Music, is touring Illinois and Iowa with a concert co. Ida Trimble, a talented musician of Chesterfield, joined the Shroyer Concert co. 1 as pianist.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): Benefit performance by Progress Club 13 by local entertainers, assisted by Chicago talent, drew a crowded house. Modjeska in Mary Stuart Mch. 11.==AUDITORIUM (Harry G. Somers, manager): Shore Acres was well received by a large house 8. Matthews and Bulger presented By the Sad Sea Waves 11 to fair house, giving satisfaction. Mistakes Will Happen 14 to light business. The comedy was presented by a clever co., Charles Dickson, Henrietta Crossman, Carrie Behr, and Edmund Lawrence doing excellent work. James O'Neill 18. The Fortune Teller 22.—The Heart of Maryland 24.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): A Bachelor's Honeymoon 2; light house. El Capitan to fair business 3. Clay Clement and an excellent co. presented The New Dominion and A Southern Gentleman 4 to large and enthusiastic houses. Si Plunkard 6. Tom Edson the Electrician to light business 7. Jack and the Beanstalk 10. The Dazzler 11; light business. Stuart Robson presented The Meddler to large house 13. The Heart of Maryland 14; excellent performance; fair house.

KOKOMO.—OPERA HOUSE (F. E. Henderson, manager): Willard Newell in Cyrano de Bergerac 3; excellent performance; fair house. Charles A. Gardner 7; pleasing performance. Because of extreme cold weather only a small audience saw What Happened to Jones 10; splendid performance. Next Door gave satisfaction to a good house 13. Salisbury's Orchestra 17. A Country Merchant 20.==ITEM: Elks are rehearsing for their minstrels, to be presented 22.

FORT WAYNE.—MASONIC TEMPLE (Stouder and Smith, managers): My Friend from India 8; fair house; co. good. Matthews and Bulger in By the Sad Sea Waves 10; excellent co.; large house. 1462 11; fair audience pleased. Charles A. Gardner 13; fair house. Newell's Cryano de Bergerac 14. Next Door 15. The Heart of Maryland 16. Stetson's U. T. C. 18. King Dramatic co. 20-25.==ITEM: Matthews and Bulger's performance was attended by the local Elks in a body. A social session followed, with the stars as guests.

LA PORTE.—HALL'S OPERA HOUSE (Wilbur J. Hall, manager): What Happened to Jones 6; good house; pleased audience. Robert B. Mantell in A Secret Warrant 7; fair business; good performance.==LAY'S OPERA HOUSE (John Wolf, manager): A Turkish Bath 4 delighted a fair audience. Colonel Bain 10, under auspices of Epworth League; good house; appreciative audience. Colman's Comedians 20, 21. The Missouri Girl 27.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager): Charles A. Gardner co. failed to please a large audience 3. Garry Owen 7; fair house. Stetson's U. T. C. drew fairly 9, owing to the severe weather. Brothers Royer in Next Door gave satisfaction to a large audience 11. The Pulse of Greater New York (return engagement) 13; fair business. A Country Merchant 18. Elks' Minstrels 21. Si Plunkard 25.

TIPTON.—KLEYLOR THEATRE (Ramsay and Foster, managers): A Cluster of Diamonds (local) 6. The Pulse of Greater New York (return date) 8. Amateur minstrels 13. A Country Merchant 17. Si Plunkard 21. Salisbury's Orchestra 28.==ITEM: The extreme cold cut down attendance at all attractions. Thermometer on stage during The Pulse of Greater New York was at zero.

BRAZIL.—MCGREGOR OPERA HOUSE (operated by the Monk Introduction Co.; J. H. Brown, manager): Si Plunkard 4; big business. Professor Hume, spiritualist, 5; good business; poor performance. Professor Frantz's Art Views 13; fair business. A Bachelor's Honeymoon 14; good business; satisfactory performance. Darkest America 16. At Piney Ridge 18. A Jay in New York 25.

EVANSVILLE.—GRAND (King Cobbs, manager): The Prisoner of Zenda 8; good house. Jack and the Beanstalk 9. Brown's in Town 13 to good house. Sol Smith Russell 15. Sousa's Band 18. Camille d'Arville 20.==PEOPLE'S (T. J. Groves, manager): Darkest America 11; fair houses. The Dazzler drew a good house 12. Fabio Romani 19. The Gormans 26.

PERU.—EMERICK'S OPERA HOUSE (F. G. Emerick, manager): Shore Acres 7; good business; excellent performance. Elks' Minstrels 9; packed house; best local performance ever given here. The Pulse of Greater New York 11; fair business and performance. Royer Brothers in Next Door 14; good business; satisfactory performance.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): Garry Owen and A Turkish Bath 11 to S. R. O. Both cos. played their entire bill. Garry Owen appearing first with only a fair performance. A Turkish Bath (return date) followed with a very satisfactory performance to enthusiastic house. Darkest America 23.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): Shore Acres 6; large and appreciative audience. What Happened to Jones 9; large and delighted audience. Stetson's U. T. C. 17. At Gay Coney Island 18. Gorman Brothers 23. Hogan's Alley 25.

MADISON.—GRAND OPERA HOUSE (C. M. Murphy, manager): The Little Dunkardess 14; good co.; light business, account weather. What Happened to Jones 15. Richards and Pringle's Minstrels Mch. 7.==ITEM: Manager Murphy has now a permanent orchestra.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, manager): The Pulse of Greater New York 10; fair business; performance good. Newell's Cyrano de Bergerac 13; good business; performance fair. The Paiges 27-Mch. 4.

GREENFIELD.—GANT'S OPERA HOUSE (W. S. Gant, manager): Western Sisters in musical entertainment 10; fair house. Stetson's U. T. C. 14; crowded house; performance enjoyed. A Bachelor's Honeymoon 16.

MIDDLETOWN.—ELLIOTT OPERA HOUSE (Jap Van Matre, manager): Charles A. Gardner co. 8; fair house and performance. The Pulse of Greater New York 15. The Gormans 18. Darkest America 20. Si Plunkard 27.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, manager): Garry Owen to a poor house 15, account cold weather. Si Plunkard 15. Darkest America 21. A Country Merchant 23. Muldoon's Picnic Mch. 15.

FRANKFORT.—COLUMBIA THEATRE (J. J. Anghe, manager): What Happened to Jones 11 to good houses; best of satisfaction. James O'Neill 18. Pudd'nhead Wilson 27.

ROCKVILLE.—OPERA HOUSE (D. Strouse, manager): Western Stars 9; fair house; good entertainment.==CARLISLE HALL (Carlisle Brothers, managers): Dark.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Vogel's Minstrels to crowded house 2. Finnegan's Ball 7 failed to appear. What Happened to Jones 14. Darkest Russia Mch. 3.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Mark's Cyrano de Bergerac failed to appear 8. The Pulse of Greater New York 14. A Jolly Lot 15. Murray and Mack in Finnegan's 400 18.

HARTFORD CITY.—VAN CLEVE OPERA HOUSE (W. L. Van Cleve, manager): Garry Owen 3; fair co. and house. Stetson's U. T. C. 10 gave satisfaction to good house. The Little Dunkardess 15. Si Plunkard 17.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Dr. and Mrs. McElrath drew a good house 7. Next Door 16. Sadie Raymond 2. Scott's Minstrels 14. Lost in New York 21.

GOSHEN.—THE IRWIN (Frank Irwin, manager): What Happened to Jones 8; good house; satisfactory performance. Murray and Mack 15. Next Door 17. Mistakes Will Happen 18.

RICHMOND.—PHILLIPS OPERA HOUSE (William Dobbins, manager): A Bachelor's Honeymoon played 8 and Charles A. Gardner co. 9; both had excellent houses. The Gormans 17.

HUNTINGTON.—OPERA HOUSE (R. D. Smith, manager): A Turkish Bath 10; fair performance; small business; extremely cold weather. Wilson Theatre co. 17, 18, opening in What Happened to Smith.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): Belle Boyd lectured 6; small audience. At Piney Ridge 9; S. R. O.; best of satisfaction. A Country Merchant 22.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): At Piney Ridge 8; good house; fine performance. Brothers Royer in Next Door 10; fair house.

DECATUR.—BOESSE'S OPERA HOUSE (J. W. Boesse, manager): Eldon's Comedians opened for a week 13. Si Plunkard Mch. 1.

LEBANON.—OPERA HOUSE (J. C. Brown, manager): Garry Owen 8 pleased a fair audience. Stetson's U. T. C. 15.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, manager): Mistakes Will Happen 15; very large and pleased house.

VINCENNES.—MCJIMSEY'S THEATRE (Guy McJimsey, manager): What Happened to Jones 16. Sousa's Band 18.

NEW ALBANY.—WILLARD THEATRE (J. W. Weir, manager): Cummings Stock co. failed to appear. Charles King Dramatic co. 27-Mch. 4.

WABASH.—HARTER'S OPERA HOUSE (Alfred Harter, manager): Stetson's U. T. C. 8; big business; good co. A Country Merchant 27.

CONNERSVILLE.—ANDRE'S THEATRE (D. W. Andre, manager): A Bachelor's Honeymoon 10; excellent entertainment; fair house.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): The Heart of Maryland 15. The Highwayman 17. Sol Smith Russell 25.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): S. M. Spedon 13; satisfactory performance; crowded house.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, manager): Murray and Mack in Finnegan's 400 16.

ROCHESTER.—ACADEMY OF MUSIC (Davidson Brothers, managers): Salisbury Orchestra 16.

INDIAN TERRITORY.

ARDMORE.—OPERA HOUSE (White B. Pruiette, manager): Spooner Dramatic co. 6-10, presenting The Pearl of Savoy, For Honor's Sake, The Trial at Midnight, The Egyptian Princess, and The Flower Girl, to only fair business, owing to severe weather. No performance 11, account of blizzard. Co. gave satisfaction.

MUSCOGEE.—TURNER OPERA HOUSE (N. K. G. Shepard, manager): The Bells co. 6; large and appreciative audience. Gorton's Minstrels 13. May Smith Robbins in Little Trixie failed to appear or notify 11.

LEHIGH.—BIJOU (Boone Williams, manager): Gorton's Minstrels 8; small house account severe weather; performance satisfactory. The Bells 22.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Blanche Walsh, Melbourne MacDowell, and an excellent co. closed their Jan. 31-1 engagement to good and increased business. La Tosca and Fedora were presented. Haverly's Minstrels to good business 4. Keno and La Barre and the Nichols Sisters were the features. Mistakes Will Happen (return engagement) 7; to good business despite severe cold weather. The Fortune Teller by Alice Nielsen and her excellent co. 8 proved to be one of the strongest attractions for many years. In spite of the bitter cold weather the receipts were $1 25s. Stuart Robson 18.—GRAND OPERA HOUSE (William Foster, manager): Holden Comedy co. closed their 30-4 engagement to good business. Plays presented: Escaped from the Law, Knute Knutesson, Monte Cristo, Alabama, Always on Time, The Two Orphans, and Ten Nights in a Bar Room. A Hired Girl 6-8 opened to very large business and pleased. Owing to the cancelation of Cora Van Tassel house was dark 9-11. Daniel Sully in Uncle Bob 13; excellent performance. Hogan's Alley 16-18. Holden Comedy co. 20-25.—ITEMS: The advance sale for Alice Nielson was the largest in eight years, the house being sold in one hour and thirty minutes. Manager William Foster left for a ten weeks' vacation in Florida 9. One of the latest projects for our growing city is an auditorium with a seating capacity of four thousand.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Broadway Theatre Opera co. in The Highwayman Jan. 30; large audience. Nellie Braggins, as Doll Primrose, made many new friends. The Heart of Maryland 31; good house. A Hired Girl attracted fair attendance and pleased. Murray and Mack in Finnegan's 400 4; business good. Haverly's Minstrels 6, nearly froze to death in the street parade but thawed out in time to give a good show; house topheavy. Mistakes Will Happen 8, coldest day of season; business small. Holden Comedy co. 13-18; good houses, presenting A Crazy Idea, A Barrel of Money, and The Denver Express first half of week. Tom Edson the Electrician 16. Stuart Robson 17. McSorley's Twins 20. Deshon DuVries Opera co. 21-25. West's Minstrels 28.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): War picture exhibition 5; poor attendance, account severe weather. Mistakes Will Happen 10 pleased a good-sized audience. A Bachelor's Honeymoon 12 gave entire satisfaction. Walter Walker and Delia Stacy deserve mention. A large audience attended the performance of The Story of the Reformation, presented by local talent 13, 14. The entertainment proved very successful. Tom Edson the Electrician 17. The Avenger 18. Daniel Sully 19. Brothers Byrne 21. West's Minstrels Mch. 1. Blondell and Fennessy co. 2-4.

CLINTON.—EMERSON THEATRE (Kuhns and Thornburg, managers): Haverly's Minstrels 3; good business; entertaining performance. Murray and

Mack in Finnegan's Ride; topheavy houses; clever specialties. Mistakes Will Happen (return date) 9; business poor. 25 degrees below zero weather. F. Hopkins Smith lectured 15; full house. Clay Clement in David Garrick OPERA HOUSE William McMillan, manager: Mr. Hopkinson's Twins 18. PEOPLE'S THEATRE H. H. Tate, manager: Uncle Josh Spruceby.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): A Bachelor's Honeymoon to light business; performance and co. acceptable. Daniel Sully 17. Pudd'nhead Wilson 20. Beach and Bowers' Minstrels 21-22. John Griffith 23. ITEM: A large delegation of local Elks went to Monmouth, Ill., 14 to attend the amateur circus given by the Monmouth Elks that evening.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): W. W. Harris' moving pictures and cake walk 9; fair house. Alice Nielsen co. 11. West's Minstrels 15. Hogan's Alley 20.—ITEM: Interest in the Nielsen Opera co. engagement runs high. A line formed at the box-office at 5.50 A. M. 10 and before 11.30 the entire house was sold out, leaving several hundred orders unfilled.

SIOUX CITY.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): The Heart of Maryland 8 to immense audience; attraction one of the best of the season. A Bachelor's Honeymoon 10 to small but appreciative house. Haverly's Minstrels 11 to small house; performance fair. A Hired Girl 15. Pudd'nhead Wilson 18. Blondell and Fennessy co. 21-25. What Happened to Jones 27.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Irving French co. 6-9 in The Runaway Wife, An Irishman's Troubles, and O'Moore's Courtship, turned people away 6. Remainder of engagement poor business account of weather; performances fair. Robert Sherman co. 13-18. Cameron co. 24.

FORT MADISON.—EBINGER GRAND (Elliot Alton, manager): Haverly's Minstrels 10; good business and entertainment. Redmond Dramatic co. opened for a week 13 to good house in Myrtle Ferris; good co.—ITEM: James W. Campbell, last season with Walter L. Main's Circus, went in advance of Haverly's Minstrels 10.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Reno Novelty co. 8, 9 gave but one performance 9, owing to a break in the heating plant; performance pleased a fair house.—ITEM: Manager Harmon joined the Omaha Lodge of Elks 10.

CEDAR FALLS.—PACKARD'S OPERA HOUSE (Williams and Bassett, managers): National Theatre co. opened for a week 6 in A False Marriage to a large and pleased audience. William Owen co. (return engagement) 17.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Deshon-DuVries Opera co. 6-11. Several of the co. having the grip they canceled after second night. Holden Comedy co. 20-25. A Parlor Match 28.

FORT DODGE.—FESSLER OPERA HOUSE (C. H. Smith, manager): Shubert Symphony Club 6; large audience; fair concert. William Owen (return) 13-15.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): L. F. Copeland 9 lectured to good house.—ITEM: Charles A. Mendon is writing a play that he expects to produce next season.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, managers): Deshon-DuVries Opera co. 13-15.—HEYER'S OPERA HOUSE (George Higgins, manager): Dark.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Local minstrels gave satisfaction to large and enthusiastic house. Hogan's Alley 15. Holden Comedy co. 16-18.

GRINNELL.—PRESTON'S OPERA HOUSE (F. O. Proctor, manager): Uncle Josh Spruceby 6; first-class attraction; full house. The Boones, hypnotists, Mch. 2, 3.

COUNCIL BLUFFS.—DOHANY THEATRE (James Harrington, manager): Owing to extreme cold, Money to Burn 11 and John Dillon 12 were unable to give performances.

GLENWOOD.—NEW OPERA HOUSE (C. G. Hanson, manager): John Dillon in Bartlett's Road to Seltzerville 10; large business; co. good. Money to Burn 16-18.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager): A Hired Girl 9; poor business; performance fair. Dan Sully in Uncle Bob 14 canceled. John Griffith 23. Cameron co. (return date) 27.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): A Hired Girl 11; light business; poor performance. William Owen co. 20, 21. Beach and Bowers' Minstrels 23.

RED OAK.—EVANS THEATRE (E. E. Clark, manager): John Dillon 9 in Bartlett's Road to Seltzerville; business good. Irving French co. 20-22.

WATERLOO.—BOWERS' OPERA HOUSE (C. F. Brown, manager): Hogan's Alley 14. Deshon-DuVries Opera co. 16-18.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): William Owen co. 2-4; fair houses; performances good.

WEBSTER CITY.—WILLSON'S OPERA HOUSE (G. E. Willson, manager): Dark.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): The Alice Nielsen Opera co. in The Fortune Teller 6 broke all local records, drawing the largest house, numerically, ever seen here and more money than any attraction ever did at the prices. Several hundreds gladly bought standing room, and female "standees" packed even the gallery to the walls. The star is a pretty young woman, with a sweet voice. Eugene Cowles with his fine physique, virile acting and grand voice scored a hit. Cawthorn and Herbert (both prenamed Joseph), with Richard Golden (of mediæval Evangeline fame), are the three best comedians ever in one opera co. Jennie Hawley and "Billie" Norton led the female contingent and the rest of the cast was efficient. The scenery was superb and the costumes gorgeous and varied. My Friend from India 8 had a good house and proved funnier than ever. The cast was notably good. Charles Bradshaw and Ada Gilman, George Mack, Louise Arnot, Ethel and Mabel Strickland, and Ernest Warde being the best, with the minor parts in good hands. At Gay Coney Island proved to a fair house 9 that both farce and players have wonderfully improved since early in the season. Linton and Barry, the chief comedians, are crowding Mathews and Bulger closely in their peculiar style of comedy work, and Mattie Lockette and the Le Page Sisters do more than clever song and dance turns. There are a long list of clever men and pretty girls whose combined efforts made the farce go with a whirl. Melbourne MacDowell and Blanche Walsh 10, 11 in La Tosca and Fedora struck a 23 below blizzard that seriously hurt business. Mr. MacDowell is an old favorite here and Miss Walsh henceforth will be, as she proved to be young, handsome, and a superb actress, with gowns that are marvels. The support was excellent, Constance Williams, Alice Green, Katherine Power, Addie Reeves, Helen Leigh, Arthur Elliott, and E. D. Denison being the best. Marshall's Military Band 15, 16.—GRAND OPERA HOUSE (James L. King, manager): The MacLean-Tyler-Hanford co. 10, 11 in The Merchant of Venice, Romeo and Juliet, and Othello, in spite of the cold, drew tolerably, and repaid the courageous ones by giving them veritable dramatic treats. Messrs. MacLean and Hanford have many friends here from previous visits, and Odette Tyler, who is young, plump and pretty, won us all by her youth, beauty and talent. The supporting cast was very good, especially so John A. Ellsler, Frank Hennig, Harvey Cassidy, George Morton, Mary Timberman, and Marie Drofnah. Walker Whiteside 14. Sousa's Band 24.

THOMAS R. HYATT.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. L. Martling, manager): At Gay Coney Island 8; good performance; good business. Dorothy Morton Opera co. 11 in Giroflé-Girofla and The Beggar Student; benefit Elks. Advance sale good, but owing to the extreme cold weather many did not attend. Miss Morton and several of the co. were suffering with severe colds, but did well. The Pay Train 17. Under the Dome 18.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (J. D. Bowersock, manager): My Friend from India 7 to good house; general satisfaction. Romeo and Juliet 9 by the MacLean-Tyler-Hanford co. was the finest rendition of this play ever offered us. Intense cold prevented large patronage. At Gay Coney Island 11: light house; co. clever. Sousa's Band 23.

ATCHISON.—THEATRE (John Seaton, manager): W. Hinton White lectured to S. R. O. 8; audience pleased. Pudd'nhead Wilson did good business 10; performance excellent. At Gay Coney Island was played to a fair but very enthusiastic audience 13. The Prisoner of Zenda 20. The Heart of Chicago 23. A Hired Girl Mch. 1. Under the Dome 3.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Chase-Lister co. 6-11 in Angie, The Siege of the Alamo, Monte Cristo, Santiago, The Sea of Ice, and vaudeville; fair business, considering the weather; co. good. The Heart of Chicago 13. Under the Dome 20. Temple Quartette 22. Old Farmer Hopkins 28. Money to Burn Mch. 6.

HUTCHINSON.—OPERA HOUSE (W. A. Loe, manager): The Heart of Chicago 2; crowded house; satisfactory performance. Dorothy Morton Opera co. 7, 8; good business; satisfaction given. Under the Dome 9; light business; audience pleased. The Pay Train 21. Money to Burn 22. Bendix Concert co. 27.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): World, Garnella and Mack 6 in Town Topics to fair house; co. good. Marie Wainwright 8 in Shall We Forgive Her; good house; co. excellent. The Pay Train 11; poor house, account weather. Barlow Brothers' Minstrels 18. Stater Dramatic co. 20-25.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (F. J. Hess, manager): The Heart of Chicago 7; good house; co. excellent. Dorothy Morton Opera co. 10. Owing to cold weather audience was not large; co. first class. Under the Dome 14. The Pay Train 15. Graham Earle co. 20-25.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): At Gay Coney Island and the coldest night of the season arrived together 10; good performance to poor business. The Heart of Chicago 16. Under the Dome 23. Hogan's Alley 27. Money to Burn Mch. 4.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Dorothy Morton Opera co. in The Beggar Prince 6; fair house; good performance. MacLean-Tyler-Hanford co. in The Merchant of Venice 7; large house; fine performance.

PARSONS.—EDWARDS' OPERA HOUSE (O. P. M. Wiley, manager): The Bells 10; poor house; performance fair. Gorton's Minstrels 15. Gilhooley's Reception 18. Jack Potts Comedy co. (return date) 20-25. A Boy Wanted Mch. 2.

NEWTON.—RAGSDALE'S OPERA HOUSE (W. J. Puett, manager): Town Topics 4; good business; appreciative audience. The Heart of Chicago 10; large and enthusiastic house. Money to Burn 24. A Boy Wanted (return date) Mch. 1.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): Town Topics drew a small house 7; performance not up to expectations. Hogan's Alley 28.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): The Heart of Chicago 8 to good business. Dorothy Morton Opera co. in The Bohemian Girl 9 to good business; co. good. Under the Dome 15.

GREAT BEND.—WILNER'S OPERA HOUSE (J. F. Lewis, manager): Under the Dome 8; excellent performance; small audience on account weather.

PEABODY.—MASONIC OPERA HOUSE (F. H. Prescott, manager): Robert McIntyre 7 lectured to S. R. O. The Pay Train 18.

HOLTON.—HARMON'S OPERA HOUSE (J. H. Jarvis-manager): The Knowles, hypnotists, Mch. 6-8. Irving French co. 9-11. Cameron co. 22.

LYONS.—BUTLER'S OPERA HOUSE (J. G. Sutton, manager): The Pay Train 22.

McPHERSON.—OPERA HOUSE (J. F. McElvain, manager): The Heart of Chicago 11.

KENTUCKY.

WINCHESTER.—OPERA HOUSE (T. J. Bradley and Co., managers): Fabio Romani 21.—ITEM: T. J. Bradley and Co. have taken charge of the Opera House and state that they will spare neither pains nor expense to make it one of the best one night stands in Kentucky.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): El Capitan 7; fair house; performance excellent; receipts $300. Darkest America 10. Charles King co. 13-18.—ITEM: Will C. Mandeville's mother and sister came down from Louisville to see him in El Capitan.

FRANKFORT.—CAPITAL OPERA HOUSE (Thomas Heffner, manager): Darkest America 9; business good; performance satisfactory. Jephthah and His Daughter, under direction of E. R. Clark (local), 10 to S. R. O. Miss Taliaferro and H. E. Youtsey were excellent.

FULTON.—VENDOME OPERA HOUSE (R. Paschall, manager): Edwin Rostell Jan. 27 in Hamlet; audience pleased; good house. Miss Francis of Yale 31; small house; audience pleased. Edwin Rostell (return date) 13.

ASHLAND.—THEATRE (W. Meinhart, manager): The Late Mr. Early 15. Hennessy Leroyle 23. The Pulse of Greater New York Mch. 2. Murray and Mack 3.

HENDERSON.—OPERA HOUSE (Lambert and Levi, managers): America (local) 13; big business; performance good. Fabio Romani 17. Dr. Jekyll and Mr. Hyde 20.

RICHMOND.—WHITE-BUSH OPERA HOUSE (Louis Blakeman, manager): Darkest America 7; large house; fair performance. Lehr and Williams' Comedy co. 13-18. Fabio Romani 25.

MAYSVILLE.—WASHINGTON OPERA HOUSE: This theatre, a gem in all its appointments, was dedicated by local talent 9; house crowded. Fabio Romani 27.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Stuart Robson 9 in The Meddler to fair business, owing to extreme cold; performance good.

MT. STERLING.—GRAND OPERA HOUSE (Turner and Wilkerson, managers): Dark.

DANVILLE.—OPERA HOUSE (C. T. Veatch, manager): The Taming of the Shrew (local) 21.

SOMERSET.—GEM OPERA HOUSE (E. L. Ogden, manager): Kentucky Colonels 17. Nat Reiss co. 20-25.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Dave H. Davis, manager): Murray and Mack in Finnegan's Ball Jan. 27; good house; pleased audience. Sowing the Wind 28, 29. The Prisoner of Zenda 1. Charles King co. 2-4. Barlow Brothers' Minstrels 5. Scalchi Concert co. 9. Sousa's Band 10. Town Topics 14.

BATON ROUGE.—PIKE'S OPERA HOUSE (A. H. Huget, manager): Local vaudeville to S. R. O. 10. Fadette's Woman's Orchestra 20.—ITEM: Rehearsals are in progress for the production of a new play by a local author after Lent.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): The Princess Bonnie (local) 10 to capacity; audience pleased. Murray and Mack 18. Devil's Auction 19.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Spears Comedy co. closed a week 11, having presented to fair business The Red Cross Nurse, A Hero in Rags, The Bosom Friend of Bowser, The Soldier's Sweetheart, A True Blue Yankee Girl, The Senator's Daughter, and Passion's Slave. Field's Minstrels gave the best entertainment of its kind ever seen here to a crowded house 14. Graham's Southern Specialty co. Mch. 3, 4.—THE NOROMBEGA (W. F. Reed, manager): Leona Leslie co. 6, 7.

PORTLAND.—JEFFERSON THEATRE (Fay Brothers and Hosford, managers): Field's Minstrels 10, 11; good audiences. Katherine Rober co. 13-18, presenting The Deacon's Daughter, She Couldn't Marry Three, Camille, The Great Diamond Robbery, Denise, Clemenceau Case, The Little Rebel, Little Miss Nobody, and The Bachelor's Three Twins, drawing well.—PORTLAND THEATRE (M. J. Garrity, manager): Burrill Comedy co. in Infatuation, Saved from the Sea, True as Steel, Old Glory, Rip Van Winkle, and Somebody's Daughter 13-18 to good business.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Katherine Rober co. closed a successful week 11. Field's Minstrels were greatly enjoyed by a packed house 13. Joshua Simpkins 18.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Dark.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): Rice and Barton's Gaiety co. 13; first-class performance; large audience. Other People's Money 16. The Evil Eye 20. White's Faust 21.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Boston Stars gave an entertainment in the Y. M. C. A. Star Course 10; satisfactory performance; fair audience. White's Faust 15; fair audience; fine performance. Kellar 22.

MASSACHUSETTS.

NORTH ADAMS.—WILSON OPERA HOUSE (W. P. Meade, manager): Pitman Stock co. 20-25. Advertised repertoire: The Red Cross Nurse, The Electrician, Queena, An Irish Princess, The Opium Ring, La Belle Marie, The Fortune Hunter, and The Black Flag. There will be no performances 24, a Y. M. C. A. entertainment being booked for that evening. The Pitman co. will play at Adams, Jefferson Comedy co. Mch. 1. Local minstrels 17.—ITEMS: Several local amateurs will take part in The Shamrock and Rose at Adams Mch. 17.—Howes' wargraph was shown in Odd Fellows' Hall 17.—Owing to the Wilson Opera House having been damaged by fire 16 all bookings for two months will have to be canceled. The theatre will be rebuilt, with a large stage and other improvements.

PITTSFIELD.—ACADEMY OF MUSIC (Morris E. Callahan, manager): McDoodle's Flats 10; performance first class; weather arctic; poor house. Brosnahan-Jackson Comedy co. 13-18, presenting Only a Farmer's Daughter, A Child of Destiny, Forgiven, Maine and Georgia, Under Two Flags, and Turned Up; performances good. New England Opera co. 20-25.—ITEM: During the performance of McDoodle's Flats J. C. Leach, of the co., suddenly lost his mind. His part was taken by Frank W. Berry in an admirable manner. Few in the audience noted the substitution. Mr. Leach could not remember the name of his co. His mind came back to him later and he was able to leave with the co.

WORCESTER.—THEATRE (James F. Rock, manager): The Romain Stock co. stopped off 10, 11 preparatory to a long season in Providence and presented Our Regiment, The Iron Master, and A Wife's Peril to very meagre audiences. W. J. Romain, the head of the co., is a thoroughly good actor. Graham's Southern Specialty co. drew a good house 16. Al. G. Field's Minstrels 22. Julia Marlowe 23, 24. Kelcey-Shannon co. 25.—LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): Chattanooga drew good houses 13-18 and was unanimously pronounced the best of Carter's plays. The Tarrytown Widow 20-25.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Waite's Comedy co. did a good business despite bad weather 6-11 in Cheek, Counselor O'Flynn, Mr. Byall of Texas, Driven from Home, Casey's Troubles, Old Glory, The Black Flag, and The Dumb Witness. Joshua Simpkins 24.—ITEMS: Manager Waite left the city for his home in Poughkeepsie 12.—Lira, serpentine dancer, joined the Waite co. in this city 13.—Twenty-eight commercial travelers snowbound here made up a theatre party and attended the matinee and evening performances of Waite's co. 14.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Elroy's Stock co. 13-18; good houses. Plays presented: The White Squadron, Mrs. White House, The Land of the Midnight Sun, East Lynne, The Police Patrol, Camille, In Old Tennessee, She, The Midnight Alarm, Paradise Alley, and The District Fair. Waite's Comedy co. 20-25.—NEW MUSIC HALL (W. H. Boody, manager): Metropolitan Burlesquers 9-11; large business. Washburn's Minstrels 13-15; light business. Stover's Ten Nights in a Bar Room 16-18. Aunt Jerusha 20-22.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Elroy's Stock co. closed a week's engagement to S. R. O. 11. Frankie Carpenter played a return 13 for week, opening to good business in the face of the worst storm of the Winter. Repertoire: An American Princess, Pawn Ticket 210, Child of Fate, Little Ferrett, Struck Gas, Miss Harum Scarum, The Shaughraun, and The Strange Adventures of Miss Brown.—NEW THEATRE (C. H. Prouty, manager): Dark.

WESTFIELD.—OPERA HOUSE (Robert A. Grant, manager): Edwin Maynard co. 9-11 to fair business in The Dark Side of London, East Lynne, Eccles Girls, and The Two Orphans; co. fair. French Folly co. 16, 17; fair business; topheavy houses. Banda Rossa afternoon of 18.—ITEM: Pearle Snow has been visiting here for the past two weeks. She returns to New York to fill an engagement at Weber and Fields'.

GARDNER.—OPERA HOUSE (F. B. Edgell, manager): Chattanooga 9; small but pleased audience. Edwin Maynard co. opened for a week 14 to a good house; audience pleased. Repertoire: Eccles Girls, The Dark Side of London, The Two Orphans, Pygmalion and Galatea, East Lynne, The Two Highwaymen, and Pink Dominoes. Howe's wargraph 23. Stetson's U. T. C. Mch. 1.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Corse Payton's Stock co. 13-18; large audiences; excellent performances. Repertoire: Woman Against Woman, Denise, The White Slave, The Runaway Wife, Only a Farmer's Daughter, Alone in London, An Unequal Match, Cyrano de Bergerac, A Member of Congress, and On the Rappahannock. Waite's Comedy co. 27-Mch. 11.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Scribner's Columbian Burlesquers 9, 10; small business. Sam Pitman Comedy co. opened for a week 13 in The Red Cross Nurse. Business was good after the opening night, when the blizzard made it almost impossible for people to reach the theatre. Co. made a good impression. R. G. Ingersoll 23. U. T. C. 25.

LYNN.—THEATRE (Dodge and Harrison, managers): The Banda Rossa were unable to appear 13 on account of snow blockade. Graham's Southern Specialty co. 14, 15 pleased fair business. A Grip of Steel 17, 18. Robert G. Ingersoll 20. Chattanooga 22. Martin's U. T. C. 25, 26.—ITEM: The George W. Wilson co. was snow bound here 13, 14.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Stetson's U. T. C.; two large audiences 11. As it was not the first night everything went off smoothly. Henry Miller in Heartsease 15. Second Regiment Band concert 17. Callahan's Faust 20. Julia Marlowe 21, 22. Kelcey-Shannon co. 23. Washburn's Minstrel 24, 25.

SALEM.—MECHANIC HALL (Andrews, Moulton and Johnson, managers): George W. Wilson co. was snowbound and failed to apear 13, but presented Cricket on the Hearth and Uncle Dudley 14, 15 to large houses; performances good. The Great Randolph Mystery, The Guv'nor, and The Messenger from Jarvis Section 16-18.

HOLYOKE.—EMPIRE (T. F. Murray, manager): Martin's U. T. C. 9-11; crowded houses. The Heart of Chicago 16-18 opened to good business. Daughters of the Poor 20-22. A Jay in New York 23-25.—OPERA HOUSE (B. L. Potter, manager): Aunt Jerusha 16-18 opened to full house. Brosnahan-Jackson Comedy co. 20-25.

FALL RIVER.—ACADEMY OF MUSIC (W. J. Wiley, manager): Local minstrels 9 for benefit of Andy McLeod, of this city, attracted a small house. Graham's Southern Specialty co. 10, 11, but they canceled 11 to light house. U. T. C. 21, 22.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Bennett and Moulton co. (second week) 13-18; large houses. Repertoire: Darkest Russia, Bonnie Scotland, My Partner, McKenna's Flirtation, Mr. Barnes of New York, For Cuba's Cause, and A Daughter of the South.

WEBSTER.—MUSIC HALL (A. G. Pattison, manager): The Girl I Left Behind Me 3. French Folly Burlesquers 8; performance poor. Graham's Southern Specialty co. 17.

TURNER'S FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): The Sleeping City 2; fair house and performance. McDoodle's Flats 9; satisfactory performance; fair house. French Folly co. 18.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): French Folly co. to fair-sized audience 9. Graham's Southern Specialty co. 18.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): Chattanooga 7; pleasing performance; fair audience. Field's Minstrels 22.

GLOUCESTER.—CITY HALL (Lothrop and Tolman, managers): Ten Nights in a Bar Room 10; performance fair; house small. Burrill Comedy co. 20-25.

WALTHAM.—PARK THEATRE (Patrick and Reniger, managers): Chattanooga 21. U. T. C. 27.

PLYMOUTH.—DAVIS OPERA HOUSE (A. H. Perry, manager): Dark.

MICHIGAN.

GRAND RAPIDS.—POWERS' (O. Stair, manager): My Friend from India 11. Walter E. Perkins, on whom fell a great share of the work, was clever. Business fair. Mistakes Will Happen 16. Report for Duty 17, 18. Ralph E. Cummings Stock co. 19-24.—GRAND (O. Stair, manager): The Wheel of Fortune with stirring situations and a fair co., 9-11; medium-sized audiences. John Martin's Secret opened 12 to a large audience. The play is a melodrama of merit and pleased. A High Born Lady 16-18.—ITEM: The Woman in the Case, that appeared at the Grand 5, closed here. The co. went to Chicago.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Haverly's Minstrels 15; fine entertainment; full house. Report for Duty 16. My Friend from India 22. The Heart of Maryland 23.—GRAND OPERA HOUSE (Lee Getter, manager): Lost in New York 16, 17. A Jay in New York 18.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Marks Brothers' co. closed a two weeks' engagement 11 at this house to very large business, giving satisfaction. The Wheel of Fortune 17, 18. The Heart of Maryland 28. Stetson's U. T. C. Mch. 2.

OWOSSO.—SALISBURY'S OPERA HOUSE (Burns Brewer, manager): Mamie Zoro's Eldorado co. 8; co. very poor; business fair. United States Concert co. opened a week's engagement 9 in vaudeville; co. below standard.

JACKSON.—ATHENÆUM (H. J. Porter, manager): 1492 7 to capacity. My Friend from India 9; coldest night of season, to light house. A Jay in New York 13, 14; moderate houses. The Missouri Girl 15. Haverly's Minstrels 16. Lost in New York 20.

COLDWATER.—TIBBITT OPERA HOUSE (John T. Jackson, manager): Eighteen below zero weather caused only a medium audience to witness 1492 9. The attraction gave satisfaction. The Missouri Girl 17. Stetson's U. T. C. 23.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Stuart in 1492 8; large and pleased audience. The Wheel of Fortune 13, 14; fair houses and satisfaction. Stetson's U. T. C. 24. John Griffith Mch. 8.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): What Happened to Jones 4; topheavy house; good performance. Darkest Russia 21. John Griffith in The Avenger Mch. 2.

ANN ARBOR.—NEW ATHENS THEATRE (L. J. Liesmer, manager): Stuart in 1492 6; fair business. Sol Smith Russell in Hon. John Grigsby 8 to capacity. The Heart of Maryland 17. My Friend from India 25.

CALUMET.—RED JACKET OPERA HOUSE (John D. Cuddihy, manager): Local minstrels scored a hit 6, 7; packed houses. Entertainment under direction of Billie Devere. Clara Thropp 20, 21.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson manager): A Jay in New York 9, 10; small houses; zero weather; performance good. The Heart of Maryland 15. Haverly's Minstrels 17.

HOUGHTON.—ARMORY OPERA HOUSE (Ed F. Douglass, manager): Frank E. Long co. opened for a week 6 to good business in The Marble Heart, Lost and Won 7; co. fair.

MUSKEGON.—OPERA HOUSE (H. F. Greundler, manager): Columbian Comedy co. 13-17. Kline's cinematographe 18.

YPSILANTI.—GRAND OPERA HOUSE (Quirk and Gallup, managers): 1492 4; good business; pleased. My Friend from India 20. Stetson's U. T. C. Mch. 1.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Haverly's Minstrels 18. The Heart of Maryland 20. My Friend from India 24.

MANISTEE.—THE GRAND (Edward Johnson, manager): W. H. Hartigan in Dr. Jekyll and Mr. Hyde 7; fair business; performance good.

MINNESOTA.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): Columbian Comedy co. Jan. 30-4 did only fair business during its engagement owing to arctic. Carrington Concert co. 7, 8; fair performances; small audiences. Hogan's Alley was extensively billed for 11, but a delayed train prevented it from reaching here. Georgia Up to Date 22. Phinney's U. S. Band 25.—ITEM: Mr. and Mrs. Edward Hinebaugh (Elsie de Tourney) have been spending the past two weeks here.

OWATONNA.—METROPOLITAN OPERA HOUSE (H. H Herrick, manager): William Owen co. (return) 9 to good business gave fine presentation of The Marble Heart. Will Carleton 20. Mozart Symphony Club 23. Robert Mantell Mch. 7.—ITEM: William Owen and J. W. McConnell were initiated into the Lodge of Elks at Austin 6.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): A small audience greeted Side Tracked 11; performance fair. Clara Thropp in A Doll's House delighted a fair audience 13.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Pasquali Concert co. 5 to capacity. Shore Acres 18.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): Uriel Quartette 11; excellent performance; good house.

FERGUS FALLS.—LYCEUM THEATRE (W. R. Smith, manager): Clara Thropp 21. A Bunch of Keys 28.

MANKATO.—THEATRE (Charles P. Hoeffler, manager): Hogan's Alley 13; good business; performance fair. Will Carleton 21.

DULUTH.—LYCEUM (E. Z. Williams, manager): Clara Thropp in A Doll's House 14.

MISSISSIPPI.

VICKSBURG.—ARMORY OPERA HOUSE (I. M. Searles, manager): Wiedmann's Comedians 6-11 in Little Miss Thompson, The Heart of Oregon, A Soldier's Sweetheart, Topsy Turvy, Ten Nights in a Bar Room, Cinderella, and Love Will Find a Way. Owing to bad weather during the week had only fair but appreciative audiences.

MERIDIAN.—GRAND OPERA HOUSE (L. Rothenberg, manager): Roland Reed in The Woman Hater 2; excellent performance; large house. A Breezy Time 4; fair performance; fair house. Wilbur-Kirwin Opera co. opened for a week 6 in The Merry War; good performance and house. Otis Skinner 18.

GREENVILLE.—MARCH OPERA HOUSE (H. E. March, manager): The cold weather didn't prevent a good house from witnessing Tim Murphy's performance in The Carpetbagger 10, and pronouncing it the finest performance of the season. Under the Red Robe 13.

COLUMBUS.—OPERA HOUSE (P. W. Mear, manager): Myrkle and Harder co. 13-18.—ITEM: P. W. Mahon, who managed the old Concert Hall here for several years, has leased the Opera House. He will take possession May 10.

McCOMB CITY.—NEW OPERA HOUSE (W. R. Caston, manager): Devil's Auction 11; large and pleased audience.

TUPELO.—OPERA HOUSE (M. E. Leake and Co., managers): Dark.

MISSOURI.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): MacLean-Tyler-Hanford co. in Julius Cæsar Jan. 31 to packed house; strong co. and well balanced. Scalchi Concert co. 3 to S. R. O.; entertainment appreciated; receipts $1,073. Town Topics 5 to packed house; well received. Marie Wainwright in Shall We Forgive Her 7; good audience; good co. Walker Whiteside in The Red Cockade 9 to good business; entire satisfaction. The Pay Train 12; fair business; co. poor. Jack Pott's Comedy co. 13-18. The Dazzler 19.

RICH HILL.—SANDERSON'S OPERA HOUSE (T. D. Sanderson, manager): Nashville Students Jan. 30; fair business. Jack Pott's Comedy co. 6-11 had the worst weather ever known to this part of the country, but did fair business and made a good impression. Merrie Bell Opera co. 16. Gorton's Minstrels 18.—ITEM: Newman Gossom, for years assistant manager of the Opera House, has resigned. Steve Hammack succeeds him.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): The Heart of Maryland 7; packed house. Haverly's Minstrels to poor business 9; extremely cold weather. Tom Edson the Electrician 13. Pudd'nhead Wilson 16. What Happened to Jones 27. The Prisoner of Zenda Mch. 3.

MEXICO.—FERRIS GRAND (Hatton and Clendenin, managers): Nashville Students gave a satisfactory minstrel performance 7. My Daughter's Husband by a good co. 10. Forrest's U. T. C. 15. A Hired Girl 21. MacLean-Tyler-Hanford co. 22.

LOUISIANA.—PARK'S OPERA HOUSE (R. W. Young, manager): Beach and Bowers' Minstrels 9; good house, but performance cut. Flora De Voss co. 13-18. A Hired Girl 20. MacLean-Tyler-Hanford co.

23.==BURNETT OPERA HOUSE (M. Michael, manager): Dark.

FULTON.—GRAND OPERA HOUSE (Fred W. Hopkins, manager): The Pulse of Greater New York 1; poor business. Local minstrels 3 to $245 house. My Daughter's Husband 8. Davis' U. T. C. 14. Gorton's Minstrels 24.

KIRKSVILLE.—SMITH'S OPERA HOUSE (B. F. Heiny, manager): Captain Keene lectured 8; business poor. Nashville Students 11; performance poor; fair business. Merrie Bell Opera co. 23.

MACON.—BLEE'S THEATRE (R. W. Frey, manager): Mozart Symphony Club 2; concert grand; small house. Pudd'nhead Wilson 15; performance good; fair house.

MOBERLY.—HEGARTY'S OPERA HOUSE (P. Halloran, manager): Nashville Students 9 and Town Topics 11 to small houses, owing to blizzard; performances were fair. Pudd'nhead Wilson 14. MacLean-Tyler-Hanford co. 20.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): Pudd'nhead Wilson 14 canceled.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Isaac Markward, manager): Dark.==NORMAL AUDITORIUM: Hamilton W. Mabie 23.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): Forrest's U. T. C. 17.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): The Prisoner of Spain to good house 5 and fair house 6. On the Suwanee River 23-25. A Midnight Bell 26-28. Frank Daniels Mch. 2-4. Kelly and Mason in Who is Who 5-8. Clara Thropp 12-15. Lewis Morrison 16-19. James-Kidder-Warde co. 20-25. Sousa's Band 26. Grau Opera co. 27-30.==UNION FAMILY THEATRE (Dick P. Sutton, manager; W. H. Weaver, business-manager): A Bunch of Keys to good houses 6-11; performances excellent. Davis and Busby's co. 13-26 in U. T. C. and Ten Nights in a Bar Room. Martell's Merry Makers 27-Mch. 4.

GREAT FALLS.—GRAND OPERA HOUSE (Park and McFarland, managers): What Happened to Jones 30 to fair business; performance good. Hands Across the Sea Mch. 1; small house; performance fair. Remember the Maine 4; small business; performance excellent. A Bunch of Keys 13. On the Suwanee River 14. Nance O'Neill 20.

HELENA.—MING'S OPERA HOUSE (E. G. Wilson, manager): Si Lootah (local) 2, 3 direction John M. Moriarty; good and pleased audience. Willie Collier in The Man from Mexico 7; good house; receipts $902; audience pleased. Shanty Town 11. A Bunch of Keys 13. On the Suwanee River 14. Nance O'Neil 21. Martell's Merry Makers 24.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): Remember the Maine 7; fair performance; small house. The Prisoner of Spain 13.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Clara Hammer Theatre co. 20-25.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): On the Suwanee River 28.

NEBRASKA.

LINCOLN.—THE OLIVER (F. C. Zehrung, manager): Melbourne MacDowell and Blanche Walsh 7, 8, presenting La Tosca and Fedora to fair houses; excellent performances. Philharmonic Orchestra 10; crowded house; audience pleased. Daniel Sully in Uncle Bob 12 pleased a fair house. Cameron co. 13; fair house; excellent entertainment. West's Minstrels 14. Teresa Carreno 18. The Prisoner of Zenda 23. Sousa's Band 24. Yon Yonson 28.==THE FUNKE (F. C. Zehrung, manager): Frank Redick Stock co. 6-11, presenting Around the World in 80 Days, Monte Cristo, and Mazeppa; fair houses and performances. John Dillon 15. Walker Whiteside 16. Chase-Lister co. 20-25. Shore Acres Mch. 1.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): Daniel Sully 8 in Uncle Bob; large and pleased audience. A Warm Member 11; poor business and performance. John Dillon 16.—A. O. U. W. HALL: Blatchford-Kavanaugh Concert co. 11; large and pleased audience.

FAIRBURY.—OPERA HOUSE (Simpkins and Gregory, managers): Money to Burn 14. Mitchell and Maxwell 21.—STEELE'S OPERA HOUSE (G. W. Hansen, manager): Cameron co. 9; good co.; business light, owing probably to extreme cold.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Dorothy Morton Opera co. canceled Jan. 31. Owing to snow storm Daniel Sully failed to appear 7. Raza, magician, 14. Stowe's U. T. C. 22.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): Daniel Sully in Uncle Rob 10; good entertainment; light business. Chase-Lister co. 13-18. John Dillon 22. Sousa's Band 24. Shore Acres Mch. 2.==AUDITORIUM (G. L. Platt, manager): Dark.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Yon Yonson 23.==ITEM: The American Concert co. having been compelled to cancel their bookings in Colorado on account of snow blockades are resting here for two weeks.

NEBRASKA CITY.—THE OVERLAND (Carl Morton, manager): The Two Macks in Money to Burn 11; fair house; pleased audience. Cameron co. 14. Walker Whiteside 15.

BROKEN BOW.—NORTH SIDE OPERA HOUSE (E. R. Purcell, manager): Dark.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): Dark.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Katie Emmett in The Waifs of New York 9-11 pleased fair houses. Minstrelawnia 14; good attendance. Field's Minstrels 18. Graham's Southern Specialty co. 20, 21.==PARK THEATRE (Ormsby A. Court, manager): Washburn's Minstrels 9-11; good houses and satisfaction. Stover's U. T. C. 20-22.

NASHUA.—THEATRE (A. H. Davis, manager): European Sensation co. gave a lively performance to fair business 11. Kate Emmet in The Waifs of New York failed to materialize on account of weather 13. Washburn's Minstrels 16. Chattanooga 20.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Frankie Carpenter Comedy co. closed a very successful week 11. Field's Minstrels 16.==ITEM: The local lodge of Elks will entertain Mr. Field and his co.

PORTSMOUTH.—MUSIC HALL (W. G. Ayers, acting manager): Frankie Carpenter co. 20-25. Repertoire: The Shaughraun, Miss Harum Scarum, Marty the Waif, Pawn Ticket 210, Struck Gas, A Child of Fate, and An American Princess.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Dartmouth College Dramatic Club in Twelfth Night 15; good house. Field's Minstrels 17.

LACONIA.—MOULTON OPERA HOUSE (I. M. Cottrell, manager): Dark.—FOLSOM OPERA HOUSE (W. R. Lowe, manager): Dark.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): Dark.

NEW JERSEY.

NEWARK.—WALDMANN'S NEW THEATRE (Fred Waldmann, manager): Henry Lee presented Cyrano de Bergerac 13-18. The star gave a forcible portrayal of the much talked of hero; supporting co. fair. Scenery and stage accessories handsome. H. W. Williams co. 20-25. Joseph Hart co. 27-Mch. 4.—NEWARK THEATRE (Lee Ottolenqui, manager): On and Off 13-18. Shenandoah 20-25. The Moth and the Flame 27-Mch. 4.==JACOBS' THEATRE (M. J. Jacobs, manager; George W. Jacobs, representative): Down in Dixie 13-18; co. competent; performance good. The Heart of the Klondike 20-25.—COLUMBIA THEATRE (M. J. Jacobs, manager): Men and Women was admirably presented by the stock co. 13-18. The principal characters were assumed by H. Coulter Brinker, Una Abell, and Frank Richardson. The other members of the co. gave excellent support. A Social Highwayman 20-25. Across the Potomac 27-Mch. 4.==ITEMS: The business at all the local houses 13 was the lightest of the season. Owing to the storm many who had bought seats in advance did not use them. Waldmann's Opera House had the best business in town. All cars were blockaded.—Father Chadwick, of the *Maine*, will lecture in Waldmann's New Theatre Mch. 5.—A co. of Bavarian actors from the Germania Theatre, New York, will present Im Schwarzen Roesse in the Krueger Auditorium 15.—George Neville, of the Columbia Stock co., is to take pupils for stage instruction.—James A. Garfield Post G. A. R. will benefit 27 at the Columbia.—Colonel William McKiernan, of the *Sunday Call*, who recently wrote a sketch that introduced our local humorist, Mart King, to the professional stage, is the author of several other efforts. One, a burlesque on the Irish singing comedian, is said to be very clever. Mr. King will be seen shortly at Keith's.—The Elks gave an entertainment at their rooms 14. An enjoyable programme was given. Many out-of-town brothers were present.—A co. styled Washburn's Comedians attempted to present The Bon Ton Girl at Belleville, near here, 14. The audience considered that it hadn't got its money's worth, and attempted to mob the performers, who took hasty flight.—The two hundredth performance of The Moth and the Flame will be celebrated here.—Tom Miner, formerly manager of the Newark, is renewing old acquaintances here 13-18. He is now directing the fortunes of the Bohemian Burlesquers.—Members of the Bayonne Lodge of Elks attended A Female Drummer at Waldmann's New Theatre 11.—Business 6-11 suffered from the severe weather: Newark, Julia Arthur; good. Waldmann's New Theatre, A Female Drummer; good. Columbia, Stock co. in The Sporting Duchess; big. Jacobs', Devil's Island; fair. Waldmann's Opera House, Broadway Burlesquers; good.

C. Z. KENT.

ELIZABETH.—STAR (Colonel W. M. Morton, manager): The Turtle was produced 16; first appearance of No. 2 co.; large audience in spite of weather. Signor Perugini as Champalier was well received. Cast included Signor Perugini, Isabelle Evesson, Jennie Reiffarth, George Holland, Ulric B. Collins, Louis Imhaus, Hudson Liston, Ada Deaves, Lillian Coleman, and Marion Ballou. Pousse Cafe 20. The Great Northwest 21. Side Tracked 22. London Life 25. Washburn's Minstrels Mch. 11. The Real Widow Brown 16.==LYCEUM (W. M. Drake, manager): Waite's Stock co. 9-11; business good. Callahan's Faust 13-15; business good. Natural Gas 18. The Heart of Chicago 20. Remember the Maine 22. The Little Minister 23. Sawtelle Dramatic co. 27-Mch. 4. E. E. Vance Stock co. 13-18.

PATERSON.—OPERA HOUSE (John J. Goetchins, manager): Callahan's Faust 9 to fair house; co. good. Primrose and Dockstader's Minstrels 10, 11; good business; co. excellent. Miles Ideal Stock co. 13-18 in A Heart of Gold, New Mexico, The Prodigal's Return, The Lights of Gotham, An American Hero, A Conditional Pardon, Our Irish-American Cousin, and Kathleen Mavourneen; business fair; audiences pleased. Natural Gas 20. The Little Minister 21, 22. Little Lord Fauntleroy 23-25.==EDEN THEATRE (H. E. Toovey, manager): Sawtelle Dramatic co. in The Captain's Mate, True as Steel, The Buckeye, Dangers of a Great City, Uncle Sam in Cuba, and Faust 13-18 to fair houses; co. pleased. In Atlantic City 20-22.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): The Circus Girl 10 delighted a large audience. A Grip of Steel had two fair houses 11. The Players' Club (amateur) gave Santiago 13, 14. The performances were a great success in every respect. The Air Ship very nearly missed connections 15, but the performance was finally started at about 10 o'clock and a good audience waited until after 1 to see the finish of an excellent farce-comedy. Alma Chester co. 20-25. Remember the Maine Mch. 1. The Telephone Girl 2. Kellar 3. The Silver King 4. Sawtelle Dramatic co. 6-11.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): The Land of the Living was well received 9-11. Kennedy Players opened Monday evening 13 for a week; co. excellent; business poor. Primrose and Dockstader's Minstrels 19. Human Hearts 20-22. The Great Northwest 23-25. The Stowaway 26-28. McCarthy's Mishaps Mch. 1-4.

ORANGE.—MUSIC HALL (Charles E. Dodd, manager): Burton Holmes lectured 9. On account of the weather the attendance was small. Callahan's Faust to a light house 10. Jefferson Comedy co. 21.==COLUMBUS THEATRE (John T. Platt, manager): McKenna's Flirtation (local) 22.

PLAINFIELD.—STILLMAN MUSIC HALL (Maze Edwards, manager): Joseph Callahan in Faust 11 to fair audiences; performances good. Championship Cake Walkers and Minstrels 13, 14; houses small on account of blizzard. Jefferson Comedy co. 20. Nellie McHenry 22. The Little Minister 24. Miles Ideal Stock co. Mch. 6-11.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): A Broadway Girl 9; fair business; unsatisfactory performance. A Lady of Quality 18. Sawtelle Dramatic co. (return engagement) March 20-25.

BRIDGETON.—MOORE'S OPERA HOUSE (W. J. Moore, manager): John Thomas Concert co. 8; good business; performance good. Sawtelle Dramatic co. (return date) 20-25.==ITEM: Sevengala and co. were snowbound here for four days.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Sawtelle Dramatic co. ended week of 11 to fair business; inclement weather entire engagement. Mildred Novelty co. 17, 18. Remember the Maine 21.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Champion Cake Walkers were snowbound and failed to appear 14. Rebooked for 17. Kennedy Players 20-25.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): The Chain of Destiny 13 was snowbound. Miles Ideal Stock co. 20-25.

ASBURY PARK.—OPERA HOUSE (W. H. Morris, manager): Local minstrels 9; house packed. Remember the Maine 20.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pittinger, manager): Clementine Devere 7 to appreciative audience. Andrews Opera co. in Martha 10; good business; performance good. Tennessee's Pardner 13. A Contented Woman 17.

NEW YORK.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): Eugenie Blair and a competent co. presented A Lady of Quality 10 to good business. William Bramwell divided honors with the star. Joseph Greene co. in Through Russian Snows 11; good house. The Little Minister 13. The Wolford-Sheridan Stock co. in a repertoire, including Shadows of a Great City, A Wife's Honor, Eagle's Nest, The Silent Witness, The Brand of Cain, Camille, Stricken Blind, and The Smugglers was greeted with excellent business 13-18. Specialties were supplied between acts by May Sailor, Bertram Miller, and Baby Florida. The Gibney-Hoeffler co. 20-25.==GLOBE THEATRE (E. L. Johnson, manager): Local minstrels 17, 18. Wilbur-Mack 20-25.==ITEMS: Frank Deshon has joined The Circus Girl.—Pete Griffin has joined the Joseph Greene co. to do comedy and specialty work.—Frank Weeks, chief ticket taker at the Lyceum, has been elected Master of Union Lodge, F. and A. M.—Harry Richardson, an old Elmiran stage-manager, of J. C. Stewart's The Two Johns co., was the guest of W. T. Blampied, of the Lyceum, 12. Mr. Richardson will rejoin the Stewart co. 18 at Marion, O., for a trip to the Pacific Coast. Charles E. Creed, a member of the Pelham Stock co., until its closing 12, has returned to his home in this city.—Eugene Bryan, formerly of the Kennedy Players, is organizing a repertoire co. in this city to begin tour 27.—Frank Ireson, of this city, who was stabbed during a rehearsal at Blossburg recently, has recovered sufficiently to return to Elmira.—W. M. Wilkison, manager for Eugenie Blair, is an old friend of Colonel F. P. Fox, of the D. L. and W. R. R. They used to do police court for the Toledo *Blade* several years ago.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Corse Payton Comedy co. closed a two weeks' engagement 6-18, playing to large and pleased audiences. Nothing but the severe weather prevented crowded houses, for the co. is one of the best. Plays presented second week: The Planter's Wife, Jim the Penman, My Kentucky Home, Is Marriage a Failure, A Child of Fate, Santiago, Drifted Apart, The Parisian Princess, The Plunger, East Lynne, Two Nights in Rome, The Daughter of the Regiment, and When Two Hearts Are One. Henry Miller 21. Jefferson Comedy co. 22. Hotel Topsy Turvy 27. John Drew 28. Vance Comedy co. Mch. 2-4.==ITEM: The anniversary exercises of the Poughkeepsie Lodge B. P. O. E. 275 were held 16. The members of the Corse Payton Comedy co. attended in a body.

UTICA.—OPERA HOUSE (Sam S. Shubert, manager): The Girl from Paris 10; good business. Katie Rooney in The Girl from Ireland 11 drew a large audience. The Mansfield Dramatic Club (local) presented The Shadows of Life 13 before a large audience. Charles H. Scanlan, Austin Sweeney, Mathew Kelley, and Mayme O'Hanlon in the principal characters did pleasing work, and the lesser roles were in capable hands. The Turtle drew a large and enthusiastic audience 14. W. J. Ferguson, Henry Bergman, and Maude White were especially good. Louis Mann and Clara Lipman in The Telephone Girl 15 to a large and pleased audience. Jaxon Opera co. 20-24. The Sunshine of Paradise Alley 25.==ITEM: David L. Dorn made a flying visit to his home in this city 13 previous to his departure with The Belle of New York for Australia.

ALBANY.—EMPIRE THEATRE (Adolph Gerber, manager): In spite of the heavy storm 13 two large audiences saw The Turtle. The fine co. saved the play from condemnation. A return engagement of The Telephone Girl 14 was a success. Henry Miller in Heartsease 16. Fanny Rice in At the French Ball 17, 18.==HARMANUS LYCEUM (H. R. Jacobs, manager): On the Wabash, that was to have opened a week's engagement 13, was prevented by the storm and the opening performance was not given till 15. It proved an interesting play for a large audience. Two Little Vagrants 20-25.==ALBANY THEATRE (C. H. Smith, manager): Katie Rooney as The Girl from Ireland 16-18.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): Jefferson Comedy co. in Rip Van Winkle drew a small house 10; performance ordinary. The Last Chapter pleased fair houses 13, 14. The Turtle, with Sadie Martinot and W. J. Ferguson, drew well and gave excellent performances 15, 16. Henry Miller 17, 18. Fanny Rice 21, 22.==BASTABLE THEATRE (S. S. Shubert, manager): The stock co. did well in Captain Letterblair 13-18; business good. The Planter's Wife 20-25.==GRAND OPERA HOUSE (A. A. Graff, manager; G. A. Edes, business-manager): The Sleeping City pleased good houses 9-11. Knobs o' Tennessee 16-18. The Sunshine of Paradise Alley 20-22.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Charles Coghlan in A Royal Box attracted a large audience 9. Eugenie Blair and a competent co., including William Bramwell, in A Lady of Quality, had a very large house 11, giving entire satisfaction. Mr. Bramwell is a Binghamton boy, and was warmly received. Jefferson Comedy co. presented Rip Van Winkle before a fair audience 13 and pleased. The Little Minister 16. Wolford-Sheridan Stock co. 20-25.==BIJOU THEATRE (P. M. Cooley, manager): Hal Reid in Knobs o' Tennessee drew fair houses 13-15 and gave satisfaction. Darktown Swells 20-22.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): At the French Ball, by Fanny Rice, attracted and delighted large audiences 13-15. Miss Rice is a most finished artiste, and enters into her work with a vim that is refreshing. The Girl from Paris to good houses 16. The Turtle 17, 18 pleased good attendance. Shubert Stock co. 20-25.==LYCEUM THEATRE (A. E. Wolff, manager): The Last Chapter to satisfactory attendance 17, 18.==ITEM: Local Elks will give annual minstrel entertainment at the Lyceum 22. Lafe Heidel has control.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisetrs, lessees and managers): E. E. Vance Comedy co. closed their three-day engagement 11 to good business, notwithstanding the severe weather. Plays presented: The Limited Mail, The Hidden Hand, La Cigale, and Patent Applied For. Beatrice made a host of admirers while here. Katie Emmett in The Waifs of New York 21. Washburn's Minstrels Mch. 1. Boston Ladies' Symphony Orchestra 3. Howe's wargraph 4.==BROADWAY THEATRE (Woodward, Voyer, and Dowd, lessees; H. W. Dowd, local representative): Dark.

COHOES.—NATIONAL BANK HALL (E. C. Game, manager): New York Illustrated Song and Kinetoscope co. to big business 11; poor performance. Howe's wargraph Mch. 3.==ITEMS: Manager Game reports some fine bookings for the New Opera House. The local G. A. R. post contemplate putting on a war play with Charles Collins in the leading role.—The theatrical prospects here are very bright, as Cohoes has electric car connection with seven cities and towns.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Bennett and Moulton co. opened 13 in Darkest Russia for a week. Notwithstanding blizzard, house was packed. Co. first-class and plays well staged. Repertoire: Bonnie Scotland, My Mother-in-Law, Mr. Barnes of New York, The Ways of the World, A Daughter of the South, My Partner, McKenna's Flirtation, For Cuba's Cause, and Darkest Russia. Jefferson Comedy co. 23.

PEEKSKILL.—DEPEW OPERA HOUSE (F. S. Cunningham, manager): Tommy Shearer co. opened 14 to fair houses, considering the weather. Wright Comedians 22.==ITEM: Cryptic Lodge, I. O. O. F., have fitted up their assembly room with stage and scenery and will give old-fashioned amateur theatrical performances once a month, beginning early in March.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Jefferson Comedy co. in Rip Van Winkle drew a large and pleased audience 11. Jaxon Opera co. opened for a week 13 to good house. Repertoire: Pinafore, The Chimes of Normandy, Il Trovatore, The Bohemian Girl, Lucia di Lammermoor, and Olivette. The Sunshine of Paradise Alley 25. Human Hearts Mch. 4.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Modjeska 3; topheavy house; satisfaction given. The Little Minister 10. The Girl from Paris 11. Kane Opera co. opened for a week 13. Fra Diavolo, The Grand Duchess, Pinafore, The Chimes of Normandy, The Bohemian Girl, were sung to fair houses; co. fair.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (Clark and Peattie, managers): Tommy Shearer co. closed a week of good business 11. Wills Brothers 23-25. Callahan's Faust 27. Washburn's Minstrels Mch. 3.==ITEM: Peattie Brothers, owners of the Academy, have improved the heating apparatus of the theatre greatly.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, manager): The Girl from Ireland 10; small house. Jefferson Comedy co. 13 in Rip Van Winkle pleased largest house of season. The Sleeping City 22. Fanny Rice 23. Holland Specialty co. 25. Monte Carlo Girls 28. The Sunshine of Paradise Alley Mch. 3.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): Eugenie Blair in A Lady of Quality pleased a good house 9. The Girl from Paris to fair house 14. The Little Minister 15. The Last Chapter 16; fair house. Loraine Hollis co. 20-22. Fanny Rice 23. Banda Rossa 27. Natural Gas Mch. 1. Rosenthal 3. A Milk White Flag 4.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): New England Opera co. opened for a week 13, presenting The Isle of Champagne to capacity of the house, 1,450 paid admissions; largest sale in history of theatre. Jefferson Comedy co. 24. Natural Gas 25. Wolford-Sheridan Stock co. 27-Mch. 4.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Dark.==ITEM: The Sheppard was sold 11 to George Lown. It is not known whether this will make any change in the management. Mr. Sisson has been manager since the opening of the house, and has given general satisfaction.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Bennett and Moulton co. closed a successful week 11, having played to good houses nightly considering the extreme cold; co. gave satisfaction. Monte Carlo Girls 22. Local minstrels 25. Tommy Shearer co. 27-Mch. 4.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): The Telephone Girl 13; big house. Katie Rooney 14, 15 in The Girl from Ireland; good houses. Faust 16-18. Knobs o' Tennessee 20-22. Human Hearts 23-25.==RAND'S OPERA HOUSE (G. Rand Estate, managers): Henry Miller 20.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Kane Opera co. closed a week's engagement 11. Operas presented: The Grand Duchess, The Chimes of Normandy, Pinafore, Cavalleria Rusticana, and Fra Diavolo; small houses after first night; co. poor.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers): The Old Homestead Quartette 10; fair house; stormy night; audience pleased. Comstock Minstrels (local) 14, under management of Charles H. Comstock, an old-time minstrel, delighted a large house. Eli Perkins 21. Isham's Octoroons 24. Boston Ladies' Symphony Orchestra Mch. 2.

GLENS FALLS.—OPERA HOUSE (F. E. Pruyn, manager): Vance Comedy co. 13-15 in The Limited Mail, Patent Applied For, and The Hidden Hand; good business; audience pleased. Katie Emmett 20. Natural Gas 24. Field's Minstrels 28. The New Boy Mch. 2. Howe's wargraph 6, 7.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Loraine-Hollis co. to poor houses 13-18. Repertoire: Forget-Me-Not, Where's My Wife, Camille, and The Tigress. Miss Hollis and Orme Caldara did good work; support poor. Powhatan (local) 23, 24. A Breezy Time Mch. 1.

OLEAN.—OPERA HOUSE (M. W. Wagner, manager): The Princess Bonnie (local) 13-15. The Sunshine of Paradise Alley 17. A Breezy Time 18.==ACADEMY OF MUSIC (F. D. Leland, manager): Hobson and Co.'s U. T. C. 24.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): The Little Minister 9. The Girl from Paris 13 pleased a good house. Fanny Rice 20. The Sunshine of Paradise Alley 23. Jaxon Opera co. 27-Mch. 4. In Old Kentucky 9.

ROME.—WASHINGTON STREET OPERA HOUSE (E. J. Gatley, manager): The Girl from Paris 9; good performance. The Sleeping City 13; good performance; small house (blizzard). Kane Opera co. 20-25.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, manager): The Little Minister 11. Isham's Octoroons 22. Loraine Hollis co. 23-25. The Sunshine of Paradise Alley Mch. 1. Human Hearts 2.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Christopher, Jr. (local), 10, 11, under direction W. H. Sandwick, to fair houses. The Sleeping City 21. French Folly co. 22.

MIDDLEPORT.—OPERA HOUSE (Hinchey and Vary, managers): Hoyt L. Conary 18. A Breezy Time Mch. 4. Schubert Quartette 8. Tennessee's Pardner Mch. 15.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Charles Coghlan in The Royal Box 10; large and pleased audience. The Little Minister 14. A Breezy Time 22.

YONKERS.—MUSIC HALL (W. J. Bright, manager): A Grip of Steel 13; co. were snowbound in New York; no performance. The Heart of Chicago 18. Corse Payton Comedy co. 20-25.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): Howland's Specialty co. failed to appear 15. Boston Ladies' Symphony Orchestra 17.

LYONS.—MEMORIAL HALL (Mills and Ohmann, managers): McDoodle's Flats 17. The Sunshine of Paradise Alley 27.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager). The Girl from Paris delighted a large audience 7.

MEDINA.—OPERA HOUSE (Cooper and Hood, managers): Hoyt Conary 17. Isham's Octoroons 20. A Breezy Time Mch. 6. Schubert Quartette 13.

PLATTSBURGH.—THEATRE (Edwin G. Clarke, manager): S. R. Stoddard, lecturer, 17. Katie Emmett 18.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): Rev. Thomas McClary lectured before a large audience 13. A Breezy Time 21.

ONEONTA.—NEW THEATRE (W. D. Fitzgerald, manager): Darktown Swells 16.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): A Breezy Time 20.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): Dark.

BATH.—CASINO OPERA HOUSE (C. A. Shults, manager): A Breezy Time 23.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, manager): Dark.

CUBA.—PALMER OPERA HOUSE (G. L. Brand, manager): McLay's Stock co. 28.

OWEGO.—WILSON OPERA HOUSE (J. H. Beaumont, manager): San Francisco Minstrels 27.

NEWBURG.—ACADEMY OF MUSIC (F. M. Taylor, manager): Corse Payton 20-25.

RONDOUT.—LISCOMB OPERA HOUSE (George G. Liscomb, manager): Dark.

MIDDLETOWN.—CASINO THEATRE (Lea and Hathaway, managers): Wills Comedy co. 16-18.

LOCKPORT.—HODGE OPERA HOUSE: Boston ladies Symphony Orchestra 13.

HUDSON.—OPERA HOUSE: Vance Comedy co. 16-18.

NORTH CAROLINA.

ASHEVILLE.—GRAND OPERA HOUSE (J. D. Plummer, manager): Richards and Pringle's Minstrels 9; good business and performance. A Stranger in New York 13 failed to show owing to cold; theatre could not be heated.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): The Lees closed a week's engagement 10 after playing to good business. Owing to the extreme cold weather co. canceled 11. A Stranger in New York 15; good and appreciative audience.

DURHAM.—OPERA HOUSE (Mallory and Hacking, managers): The Lees, hypnotists, Jan. 23-28; S. R. O. Rentfrow's Pathfinders 30-4; big business; satisfactory performances. Louise Brehany Concert co. 10; good business; fine performance. Joe Ott 14.

RALEIGH.—ACADEMY OF MUSIC (R. C. Rivers, manager): Joe Ott in Looking for Trouble 13; small business account storm. A Stranger in New York 15.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Willie Collier in The Man from Mexico 9; large and pleased audience; receipts $508.50. A Bunch of Keys 25. Walker Whiteside 28. Frank Daniels Mch. 8.

ALSON BRUBAKER.

BISMARCK.—ATHENÆUM (J. D. Wakeman, manager): Hogan's Alley to packed house Jan. 30; receipts $300; performance pleasing. A Bunch of Keys 17. On the Suwanee River 28. Martell's Merry Makers Mch. 17.

GRAFTON.—GRAND OPERA HOUSE (W. W. Robertson, manager): Dark.

WAHPETON.—OPERA HOUSE (R. W. Beatty, manager): Empire Comedy co. 13-18. A Bunch of Keys 27.

JAMESTOWN.—OPERA HOUSE (E. P. Wells, manager): Dark.

OHIO.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager; Otto Klives, business-manager): Anna Held and the French Maid only succeeded in attracting fair audiences 9-11. Charles A. Bigelow and Hallen Mostyn were very good; rest of the co. fair. Jefferson De Angelis and co. gave the people their money's worth of good singing and acting 13, 14, with The Jolly Musketeer, pleasing large houses. James O'Neill in When Greek Meets Greek and Monte Cristo to light business 15, 16.==BURT'S THEATRE (Frank Burt, manager): Lost in New York made its annual visit 9-11. The staging was good and the performance met with a warm reception from rather slim audiences. A High Born Lady 12-15 was probably the farce-comedy hit of the season. The houses were packed and the applause was riotous. Clifford and Huth, themselves good entertainers, have a clever co.==PEOPLE'S THEATRE (C. F. Stevens, manager): Fred Irwin's Majestic Burlesquers, a good co., to good business 9-11. The favorite act was that of the Carmontelle Sisters. The Real Widow Brown found favor in the eyes of full houses 12-15.

C. M. EDSON.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): The Meddler as presented by Stuart Robson and his excellent co. to fair business was a dramatic treat. Local minstrels to capacity 10. It was generally conceded the best amateur minstrel performance ever given here. The Highwayman to fair business 13. It was well received and most excellently rendered; the principals, Camille D'Arville, Nellie Braggins, Maud Williams, Reginald Roberts, and George O'Donnell, were all favorites.==PARK THEATRE (Harry E. Feicht, manager): Peck's Bad Boy to fair business 9-11. It pleased fairly well, but it has been seen here too often. The Cherry Pickers to good business 13-15. Its first appearance here has made a favorable impression.==ITEM: The private car of The Cherry Pickers was looted during its engagement in our city, wardrobe and personal wearing apparel of its members being stolen.

J. W. WEIDNER.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager; A. L. Wilkins, acting-manager): Charles Cowles in A Country Merchant 13; light house, owing to below-zero weather. Mr. Cowles was very pleasing and Dorothy Alden proved a charming actress. James McCabe, James O'Neal, Thomas Daly, and Edna Showalter were good. A Turkish Bath 16. The Gay Matinee Girl 20. Richards and Pringle's Minstrels 27.

W. H. MCGOWN.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Matthews and Bulger in By the Sad Sea Waves 8; fair business; night cold; audience pleased. The Two Johns 10 to big house. Waite's Comic Opera co. opened for a week 13 to crowded house. Reper

(Continued on page 23.)

THE FOREIGN STAGE.

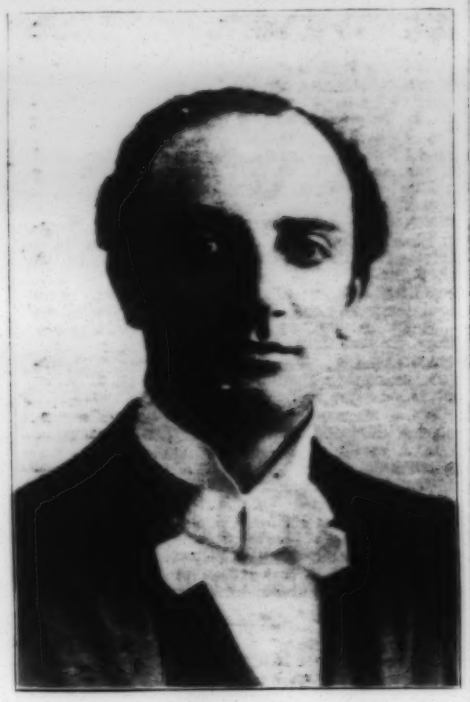
GAWAIN'S GOSSIP.

Failures Recorded and New Efforts Promised —A Successful Ballet—Notes of Interest.

(Special Correspondence of The Mirror.)

LONDON, Feb. 4.

Not only is the remainder of London's thirty suburban pantomimes fast disappearing, but also certain recently produced plays are doomed. One has already made its exit since I last had the honor of addressing you. This is The Crystal Globe, a strange and fitful hypnotic melodrama,



BEN NATHAN.

produced at Christmas at the Princess', where it was succeeded on Monday by a revival of The White Heather. The doomed plays include young Bancroft's new comedy, What Will the World Say, which will be withdrawn from Terry's tonight after nine nights, and The Lucky Star, at the Savoy. D'Oyly Carte has evidently found this star unlucky, for I understand that he will presently snuff it out and put up a series of Gilbert-Sullivan operas, starting with that delightful work, Iolanthe, pending the production of a new comic opera composed by Sullivan to a libretto by Basil Hood, author of The French Maid.

Perhaps the biggest business now being done in London is that at Drury Lane, with its splendid pantomime; Her Majesty's, with The Musketeers; the Haymarket, with The Manœuvres of Jane, and the St. James', with The Ambassador. Beerbohm Tree celebrated the one hundredth performance of The Musketeers on Wednesday, and in honor of the occasion gave away a beautiful souvenir and exhibited the promised bust of Papa Dumas—but not on the stage as was at first mooted. The Musketeers is, as I have said, not by any means a good play, but it is perhaps the most beautiful production in town and it is certainly going well.

Henry Arthur Jones' comedy, The Manœuvres of Jane, is another play for which I have no overwhelming affection. It has to be admitted, though, that the public like it; though at first they seemed to fight shy of it. This play registered its one hundredth performance on Thursday, when I found a crowded audience, including several Royalties, laghing very heartily at it.

Another house which continues to do well is the Shaftesbury, where your merry native mixture, The Belle of New York, has been served up nightly and at matinees for nearly a year. On Wednesday six new New York belles were introduced and warbled and waltzed around merrily. Sweet Edna May, being, alas! still very ill, her part has been played up till Wednesday by this or that more or less announced understudy. On Wednesday, however, the character was undertaken by your Violet Harper, who was pleasing, and will do herself yet more justice when she recovers from the extreme nervousness she then showed. The whole entertainment went with a bang as usual. Also as of yore, two of the most popular things in The Belle were Frank Lawton's wonderful whistling act, and I. E. Sullivan's intensely funny but perfectly realistic performance of the polite German lunatic. The Belle of New York company went yesterday afternoon by invitation of Manager Arthur Collins to see the Drury Lane pantomime.

The two hundred and fiftieth performance of What Happened to Jones took place at the Strand on Monday, when a very fine photographic souvenir was shed upon all comers.

On Monday at the Alhambra was produced a new ballet called The Red Shoes. It is avowedly based on Hans Christian Andersen's well-known story, but also, methinks, it shows accretions from a Russianized version of that fable—such as one finds in old Keightley's "Fairy Mythology," for example. Anyhow, it is a beautiful ballet, one of the very best as to story, mounting and music ever seen even at this renowned "Home of Ballet," which also calls itself "The Premier Variety Theatre of London." The music by Raoul Mader is both melodious and dramatic and in every way illustrative of the story of the foolish maiden who, yielding to an Evil Tempter, filched a pair of sacred red shoes from a shrine and was compelled to keep on dancing in them until her penitence brought her pardon. This heroine was delightfully represented by Mlle. Casaboni; Julie Teale, a great favorite here, was dramatic as the Tempter, and Mlle. Emilienne D'Alencon, a newcomer, made a hit as the Avenging Angel who subsequently becomes the Angel of Mercy and Forgiveness. Lytton Grey and Charles Raymond scored respectively as the heroine's sweetheart and "popper;" and a Russian nobleman was imposingly played by the majestic Fritz Rimma, who traveled through your States with George Edwardes' Gaiety companies.

It now seems likely that a company will be formed to run the Lyceum at certain periods of the year. Anyhow, valuers, accountants and other fearful arithmetical wild fowl have been observed scrutinizing the place since my last. Meanwhile, pending Irving's production of Sardou's Robespierre there at Easter, his previous juvenile actor, Martin Harvey, is diligently rehearsing the Rev. Freeman Wills' new adaptation of Dickens' often adapted and fine story, "A Tale of Two Cities." The Rev. Wills, who is brother to the late W. G. W., and is preacher, volunteer, poet, novelist, playwright and philanthropist, has, I find, struck out boldly in this adaptation, lopping out characters here and episodes there, and writing in others whenever he has deemed it necessary for the action. Thus this play, like All for Her, the most popular of the plays hitherto based upon this story, is, as it were, only founded upon Dickens. At least so I gather from Harvey on talking the play over with him. This new young manager has secured a splendid company, including your Robert Taber and our I. G. Taylor, Sam Johnson, Fred Everill, Grace Warner, the bride of Franklyn McLeay, and Miss Marriott, who in the early sixties was a famous Hamlet. Jeanie Deans, Romeo, Julia, and, eke, a Duchess of Malfi, and who is still a fine tragedian. She will play The Vengeance in the new Tale of Two Cities play. Martin Harvey regards himself as highly lucky, and I regard him so, too, in having been able to secure the aforesaid Taber for the dual role of young Defarge, who is killed in the prologue, and his avenging brother, who runs through the drama. Taber is, indeed, a fine actor, as he proved at the Lyceum by his Alexis to Irving's Peter the Great, and his Macduff to Forbes Robertson's Macbeth. I have seen many fine Macduffs in my time—such as Henry Marston, John Ryder, and Herman Vezin, who is also from your side—but your Mr. Taber is the best Macduff I have ever sampled.

By the way, the Lyceum Tale of Two Cities play has just had to be renamed The Only Way: A Tale of Two Cities, instead of Sydney Carton: A tale of Two Cities. This is because of other claimants who have up their sleeves adaptations of this work.

George Alexander has just told me that his next new full-sized play will not, after all, be Walter Frith's new comedy-drama, A Man of Forty, but Edward Rose's War-of-the-Roses drama, In Days of Old. In this the late lamented Henry the Sixth will be seen; but most of the other characters, including the romantic hero, to be played by Alexander, are of Rose's own devising. A cultivated and clever writer is Rose, and I am hoping to see him make a big success with this new play. Hitherto his chief successes have only been adaptations, such as The Prisoner of Zenda and Under the Red Robe.

Ellen Terry, with certain members of the Lyceum company, headed by Frank Cooper, have been scoring this week at the Queen's, Crouch End, where they started a new short tour. The plays have been The Merchant of Venice, Olivia, and Madame Sans Gene, in each of which the fair Ellen is always seen at her best. She will continue these impersonations around the suburbs until she is required to rejoin Sir Henry Irving's company for the hereinbefore mentioned Robespierre, in which she has a fine part.

We are in for several new plays next week—namely, Intruders, to be brought by Fanny Brough and company to Brixton on Monday; H. V. Esmond's new drama, Grierson's Way, which on Tuesday starts a series of matinees at the Haymarket under the auspices of The New Century Theatre Society, and The Coquette, the new comic opera adapted by H. I. W. Dam, and composed by Justin Clerice, which succeeds La Poupée at the Prince of Wales' next Saturday—that is, if present arrangements hold.

There is an extraordinary interview with Mrs. Potter in the February number of *The World of Dress*, which is run by Mrs. Aria, a well-known journalist and first-nighter. Among the statements I find that the fair Cora was once presented to an African king, "who wore a tall chimney-pot hat and a pair of top-boots with cavalry spurs. The other parts of him were correctly unclothed." "Fancy that," as one of Ibsen's blitherers says.

Speaking of Ibsen, John Hare gave the Ibscene faddists tapioca in his excellent speech at the Playgoers' Club Dinner, last Sunday. Hare believes, like all sensible devotees of the stage, in the drama being kept as healthy as possible.

Fred W. Sidney's farcical comedy, The Brixton Burglary, the only real success seen for years at Terry's, whence it recently had to shift to make room for What Will the World Say, has this week been the subject of arbitration. Sidney claimed that those who had been concerned in running the play had not complied with their contracts with him. After some palaver, arbitrators H. T. Brickwell and W. S. Penley, with Beerbohm Tree as chairman, held that Sidney was in the right. All rights of this funny play, therefore, revert to him (Sidney). The said Sidney has a letter in to-day's *Era* denying the soft, or, rather, hard, impeachment that he "conveyed" the aforesaid Brixton Burglary from a German source.

Edward Terry has just decided to revive Pinero's charming comedy, Sweet Lavender, in a few days. San Toy; or, The Emperor's Own is the name just chosen for the new Chinese musical play which Edward A. Morton is writing for George Edwardes to use at Daly's either in May or September, as occasion shall arise. The lyrics are by that skillful lyrist, Harry Greenbank, and the music will be again by Sidney Jones. Wilson Barrett returns to London on Monday, starting a series of plays at the Metropole.

By the way, THE MIRROR'S several outspoken articles and paragraphs denouncing Irving detractors and such liars generally, have been extensively appreciated and quoted on this side. All of which has, of course, delighted your humble servant to command.

The picture this week is that of Ben Nathan, entertainer and mimic, who came out at Birmingham fifteen or twenty years ago, and tried the regular stage at the Gaiety about ten years back. He did not prosper in acting so well as in comic recitals, and these he still gives, mostly at charity matinees and concerts. He retired from active stage work some years ago and became a partner in Hugh J. Didcott's agency, afterward helping to start the music hall agency firm of Nathan and Somers, which firm is now of large dimensions.

GAWAIN.

THE THEATRE IN GERMANY.

Julius Caesar Revived by the Schauspiel—Edgar Hoyer's New Play.

(Special Correspondence of The Mirror.)

BERLIN, Feb. 8.

At the gracious command of Emperor William, Julius Cæsar was revived at the Imperial Schauspiel, on Jan. 7, before a crowded theatre. This revival was interesting in more ways than one. It was typical of this Imperial institution, showing at the same time its good points and its glaring faults. One might fancy that the Court theatre would have the best company, and would be the best managed, the most artistic and most progressive theatre in Berlin, as, indeed, it ought to be, being the only theatre receiving a subsidy from the Government. But this is not the case. Its art, if we may use the simile, resembles somewhat the building itself, the exterior imposing, dignified and conventional in form; the interior rather empty and bare. The company collectively is good; individually there are but few members who possess decided talent. The chief success of the Schauspiel lies in its elaborate but correct stage setting, and its finished ensemble playing. Theirs is the most competent corps of servants, valets, ladies in waiting and children of any stage in Prussia. For instance, the Forum scene in the above mentioned revival was one of the most artistic imaginable. The citizens were perfect in their different parts, as was the mob. And yet Matkowski, cast for the role of Marc Antony, proved himself thoroughly inadequate. His reading was nothing less than painful. Of a cast of twenty-six persons, all were good, some excellent, with three exceptions—Antony, Brutus and Portia.

When Herr Molenar, to whose hands the role of Brutus was confided, originated the part of Magda's father in Sudermann's drama, we marveled at his characterization—perfect even to the speaking voice, which had in it a suggestion of a lameness of the tongue, thoroughly in keeping with the paralytic Schwartze. Later, however, we discovered Molenar was not Schwartze, rather Schwartze was Molenar. And thus, when we beheld Schwartze in a Roman toga, it was incongruous to say the least.

The Portia of Rosa Poppe was overdone and at the same time characterless, and yet Frl. Poppe is one of the few members of the Schauspiel possessing striking talent and more than ordinary technique to back it. But she is an actress of parts. If she lived in a country where starring at the head of her own company were possible, she would be one of the foremost actresses of the day. In Grillparzer's Medea and Sappho, Hebbel's Judith and Julia, and perhaps a half-dozen other plays, she could command recognition anywhere. But at the Schauspiel she is often cast in parts thoroughly foreign to her personality.

Indeed, this is a most glaring fault of the management of this house, and thus it is that most of their Shakespearean tragic productions are unsatisfactory. What is Julius Cæsar with a poor Brutus and an Antony to make one tear one's hair? So with Othello. This masterpiece is well given in every respect except that the Othello is execrable. Likewise Richard II. With Shakespeare's comedies they are more fortunate. A Midsummer Night's Dream is most beautifully given with the Mendelssohn music, and Frau Conrad's Puck is the personification of grace. Frau Conrad, or "our little Conrad," as she is called in Berlin, was the original of Hauptmann's Hannele. She is a great little woman. Every character she impersonates is stamped with her power. Vollmer, Max Grube, Richard Kahle, Max Pohl, and Ludwig are the other members of this theatre whose talents stand out prominent, but the last four mentioned are no longer to be counted among impersonators of youthful characters.

Beyond these, there are dozens of players with more or less talent, who are thoroughly drilled with a view always to the whole, and not to the individual, giving us, in consequence, an ensemble pleasing to the eye and ear. They say that some day they are going to get another hero, but I believe heroes are rare and expensive, and the Schauspiel is old-fashioned and does not believe in change.

The Danish dramatist, Edgar Hoyer, author of the charming comedy, Children of the Stage, so well received two years ago at the Berliner Theatre, has sent us a new play in four acts, The Jensen Family, which has been given at the same house with only moderate success. The Jensen family seems to be suffering from severe cases of degeneracy. The father is worse than worthless, the mother vulgar, the cousin, whom they try to force Katherina to marry, is a simpleton, and Katherina herself, a hot-blooded, reckless girl, who, disgusted with all this, runs away, and under another name becames a cafe chantant diva. Naturally most of her money is earned outside of her profession, but her parents accept it with thanks nevertheless, and things go smoothly enough until one day the father comes to her apartments while she is enjoying a champagne breakfast with one of her admirers and her simpleton cousin, who has gone utterly to the dogs. The father tells her that she is to be interviewed by a young journalist who is engaged to her youthful sister, and begs her to be careful not to expose her identity. This model young man duly arrives, is horrified by what he sees, and, during the interview, reads a moral lecture such as only the self-righteous can conceive. She does not avenge herself then, but waits until the last act, when during the celebration of her sister's engagement at her father's home she suddenly stands among them, in her hand the drawn sword of—what? Was it truth? She says so, and being a woman, I suppose we should be gallant and believe her. She tells us she was good from nature; that the world, the people, made her bad. She denounces those present, the world at large, so-called morality, truth, honor, and what does it all amount to? Nothing. Frau Prasch-Grevenberg did her utmost with the role of Katherina, and there were moments when she almost made us believe it was true. The rest of the cast, including Linck, Stahl, Sommerstorff, Werlin, and Bassermann, were excellent.

La Poupée, Audran's operetta, was given for the first time in Germany, some days ago, at the Central Theatre, with decided success. The stage setting and costumes were elaborate, and the cast, composed of charming little Mia Werber (la Poupée), Herren Schulz (Lancelot), Soudermann (Hilarius), Siegmund, and Ander, was admirable.

The Dear I (Das Liebe Ich), a comedy in three acts and prologue, by E. Kariweis, has been given for the first time at the Lessing Theatre with moderate success. Elise Sauer, Jenny Gross, Herren Bonn and Guthery, were all capable in their respective parts.

Bisson's farce, Le Controleur des Wagons-Lits, preceded by a smooth, harmless curtain-raiser called Hotel Io the Hermit, by Benno Jacobson, has been given at the Residenz Theatre with success. Alexander in the title-role was, as always, excellent.

Ludwig Fulda has opened the yearly series of readings given by the Berlin Press Club, by giving us a number of his unpublished poems and a new one-act play, Die Zeche, which was warmly received.

Gerhart Hauptmann's latest play, Fuhrmann Henschel, which has met with enormous success throughout Germany and Austria, has been awarded the Grillparzer prize ($1,000) in Vienna. It will be remembered that Hauptmann received this same prize some six years ago for his Hannele.

Max Halbe has been elected president of the new People's Stage in Munich. He is revising his Lebenswende, which will be given there soon.

The veteran actor Friedrich Haase was summoned to the palace recently, where, after a long chat with the Emperor and Empress, he was decorated with the Order of the Red Eagle.

L. H.

THE PARIS STAGE.

A Comparison of Receipts—A New Play and a Revival—Notes.

(Special Correspondence of The Mirror.)

PARIS, Feb. 5.

Another budget of statistics. This time of the comparative receipts at several of our leading theatres in 1897 and 1898. It is notable that at each of the subsidized theatres the receipts for '98 fell below those of '97. At the Opéra the decrease was $56,760, at the Opéra Comique, $47,610, and at the Comédie Française, $28,568. The falling off may be accounted for, possibly, by the fact that there have been comparatively few new productions at the theatres in question, and of these productions several were failures. To the same cause may be ascribed the decrease at Sarah Bernhardt's former theatre, the Renaissance, amounting to $106,900! Let us hope that this season's figures at the Théâtre Sarah Bernhardt will tell a different tale. The success of Cyrano de Bergerac sent the takings at the Porte Saint-Martin up from $153,237 in 1897, to $457,356 in 1898. The Vaudeville shows an increase of $26,234, and the Variétes gained $28,267. Of the twenty-eight places of amusement tabulated in the report, eleven had increased receipts, while seventeen showed a decrease. The total gross takings last year were $4,372,530, against $6,019,390 in 1897.

Mercadet was revived at the Comédie Française Jan. 31, with considerable success. This play of Balzac's has had several revivals since its first presentation in 1861. The story, familiar to French theatregoers, is one of business life. Mercadet, a speculator, has been bankrupted by the defalcation of his partner, Godeau. He seeks to retrieve his losses by the marriage of his daughter with a man supposedly rich, but who is discovered after the wedding to be also bankrupt, having made the marriage in the hope of securing a fortune. After mutual recriminations, Mercadet and his son-in-law plan to win back the speculator's credit by the son-in-law personating Godeau, returned to make restitution. Just as the scheme is to be put in operation the defaulting Godeau actually returns, pays back the money and Mercadet is saved. A feature of the performance was the costuming, which was in the style of two generations ago.

Farce of the wildest kind is Le Constat Poulardin, the new bill at the Dejazet. To tell the plot in anything like a comprehensible way would be pretty nearly an impossibility. Authors Pierre Monville and Victor Grehon have evolved a tangle of complications that would require a column to unravel. There are a Police Inspector and his wife, each of them with *affaires d'amour* "on the side," so to speak; a friend of the Police Inspector, who is also the "friend" of that official's wife, and of several other women as well, and a second Police Inspector, compelled to arrest Inspector Number One, who is discovered by his wife in the company of his *amie*, this discovery being made at the apartments of the friend, whither Madame Police Inspector had gone in fulfillment of a rendezvous. The characters are dodging one another constantly; rushing in and out of doors, and a poor *concierge* and his wife get mixed up in the matter somehow, and add to the confusion. At the fall of the curtain matters have been straightened out, though how or why it is impossible to state. The audiences laugh immoderately at the farce, which seems destined to success. The company enters into the spirit of things with the proper zest.

The Olympia has a new ballet, with the title of The Seven Deadly Sins.

Sarah Bernhardt has decided to produce Octave Feuillet's Dalila, and it is now being rehearsed, as is also Marthe, by Henri Kistemaker.

T. S. R.

COUGHS
Bronchitis, Hoarseness, Sore Throat Effectively Relieved.
BROWN'S BRONCHIAL TROCHES
John I. Brown & Son, Boston.

NOTES OF THE AUSTRALIAN STAGE.

The End of the Holidays—Attractions in Southern Seas.

(Special Correspondence of The Mirror.)

SYDNEY, Jan. 16.

So far as the theatres are concerned, this has been a very slack holiday season. The only pantomime, that at Her Majesty's Theatre, is well patronized, and, from a spectacular point of view, is of a high order. Alfred Dampier has been enjoying a particularly prosperous revival of Robbery Under Arms, which ran for nearly eight weeks. He is now appearing in For the Term of His Natural Life.

The MacMahon Brothers' venture with English opera at the Lyceum has not received the support which it deserved. Maritana and The Bohemian Girl were both capable productions.

Peggy Pryde, that versatile daughter of Jenny Hill, is back again at the Tivoli. Cora Cassell, the clever and attractive dancer and singer, although her lease of popularity here has a long time to run, has gone over to Harry Rickards' Melbourne Hall, where also is the strong man Sampson, Mons. Ajax, Kitty Wager, the Sisters Phillip, and Brothers Lorenzi. Rickards' touring company is doing very well in New Zealand. Lottie Moore and Al. Bellman have received excellent notices.

When London Sleeps is still drawing well at the Royal, and Charles Holloway is to be congratulated on his venture at this theatre.

At the Palace Theatre, McAdoo's Jubilee Minstrels give constant changes of bill, and their entertainments are very popular.

The Newbury-Spadn Concert company are back again at the Town Hall, the scene of their former successes.

Pattie Browne has been out of the cast of The Forty Thieves for some nights, but her absence is only temporary. One of the features is a capital imitation of Peggy Pryde by Stella Tracey, a most promising little mimic.

The Geisha has caught on in Melbourne, and we are looking forward to seeing this tuneful work next month.

George Rignold is to appear as Hamlet as soon as he can get a suitable theatre.

Charles Arnold has postponed his projected return to Australia owing to the great success in England of What Happened to Jones.

E. NEWTON DALY.

Edwin Kelly, a well known comic opera artist, died recently in Adelaide.

The Sydney Opera House is being reconstructed at considerable expense, and will be reopened a few weks hence by Charles Maurice and R. T. Phillipi, with a London company headed by Lidiana Miska.

Maggie Moore and H. R. Roberts are in Tasmania and will leave soon for Hawaii and San Francisco.

Among the stars at the Melbourne Opera House are Horace Wheatley, Conley and Carew, Florrie West, Will Whitburn, Jimmy Shields, and Frank Travis. The Melbourne Opera House is to be taken down and rebuilt, Harry Rickards meanwhile locating his company at the Melbourne Bijou.

In Western Australia the Jones-Lawrence Variety company are at Perth, and Speed's Variety company at Freemantle.

John Coleman is in the cast of The Forty Thieves at Her Majesty's, Sydney.

Australian variety companies are complaining that Harry Rickards is monopolizing the business by giving his patrons too much for their money.

Myra Kemble is doing well with Dr. Bill in Adelaide.

Martyn Hagan's Comedy company is at the Perth Theatre Royal.

The Broughs will open in Sydney about Easter.

Secret Service is announced to be staged at an early date at the Melbourne Princess'.

JOHN PLUMMER.

SAID TO THE MIRROR.

IMRE KIRALFY, London: "My attention has been called to a paragraph in THE MIRROR, based on a cablegram, to the effect that I had suffered a stroke of paralysis in London. The report is without foundation. I am in perfect health—in fact, never felt better in my life."

JAMES R. WAITE: "Notwithstanding the extremely bad weather of last week, both of the Waite companies played to unusually good business in New England. One company was snowbound and did not play Monday night, but the total receipts for the week were rather above the very satisfactory average."

MRS. ALEXANDER SALVINI: "I wish through THE MIRROR to correct a misstatement as to Paul Gilmore's production of The Three Guardsmen, under the title of The Musketeers. I became associated with Mr. Gilmore for the New York and Washington engagements only, and as I did not wish to travel, am no longer connected with the production. None of Alexander Salvini's scenery or other equipment is employed by Mr. Gilmore."

ELEANOR GIUSTI: "Frank J. Wilstach has stated that when I was a member of The Bostonians I was in the chorus and Jessie Bartlett Davis' understudy. I was engaged for Annabel in Robin Hood and also to alternate with Alice Nielsen in The Serenade. As my voice is a soprano, I cannot imagine how I could understudy Mrs. Davis, who is a contralto. Mr. Wilstach is an advance agent, and that may be his reason for taking liberties with the truth. But I hope that THE MIRROR will allow me to deny his unfounded assertions."

DAVID J. RAMAGE: "The Sam Pitman company are pirating Woman Against Woman, under title of A Wife's Secret, with names of characters changed. Corse Payton pays for the rights to this play."

JOSEPH HAWORTH: "Kindly deny a report that I have engaged to continue next season as John Storm in The Christian. I have made no arrangements for next season."

FRANK JEROME: "The advertisement I placed in THE MIRROR announcing the success of the Herald Square Comedians at the Park Theatre in Philadelphia, secured over seven good week stands for my attraction. I was flooded with letters and telegrams from all over the country—Maine to California."

MADAME CAPPIANA'S RECITAL.

To-day (Tuesday), at Chickering Hall, at three o'clock, will occur Madame Cappiani's invitation vocal recital. The artists who will take part—all pupils of Madame Cappiani—are Laura Bellini, Mathilde Hallam McLewee, Dorothea Rogers Noyes, Albert P. Quesnel, Bessie M. Bowman, Ida Kleber Todd, Sarah Lavin, and Claude Wheeler, M. D. These students of Madame Cappiani will also participate: Harriet Spence Thorburn, Beatrice Singerman, Rosemary Glosz, Louise Hashaw, Mathilde Agan, and Frieda Gerth. F. W. Riesberg will be the accompanist. Reserved admission tickets may be had at the box-office for $1 each. After the recital Madame Cappiana will hold a reception and give souvenirs of the event.

THE STOCK COMPANIES.

The Meffert Stock company put on a splendid production of The Streets of New York week of Feb. 6 that drew good audiences despite bad weather. The entire company was seen to good advantage, especially Oscar Eagle, who made a pronounced hit as Tom Badger. The comedy scenes were excellently played by Frank M. Kendrick, Thomas Reynolds, and Sara Cameron. Last week the company appeared in The King's Rival. Alexander Gaden did his best work of the season as Charles II. Frank M. Kendrick scored heavily in the character of Sam Pepys, and Oscar Eagle, Adolph Lestina, Verne Castro, and the other members were excellent. By all odds the best work ever done here by Esther Lyon is her Nell Gwynne. This week My Partner is the bill.

* *

The Girard Avenue Theatre, Philadelphia, presented week of Feb. 13 the last of the series of Hoyt plays, A Rag Baby. The production was an entire success. Edwin T. Emory as Tony Jay the drug clerk acted with dash and spirit. Edwin Middleton, Gilbert Ely, and Wilson Hummel as the three tramps were most amusing. George Larsen, George Barbier, Sadie Kirby, Alice Pennoyer, Emma Maddern, Vida Warren, Ethel Lynn, and Mary Kenevan were all successful. Old Jed Prouty will follow, with George R. Edeson in the title-role.

* *

A folder, ornamented by a portrait of pretty Mamie Ryan, has been issued by the management of the stock company at the Dearborn Theatre, Chicago, commenting upon the success that has attended the productions at that house. The company, under the direction of James Jay Brady, comprises Julia Stuart, Eleanor Carey, Mamie Ryan, Clara Knott, Emmet Corrigan, Brandon Hurst, Charles Hawkins, Edward Mackay, Benjamin Johnson, Louis Haines, Samuel Forrest, and J. H. Dills.

Gertrude Dion Magill has signed with Hopkins' Stock company, Chicago.

* *

Men and Women was given last week by the Columbia Theatre Stock company, Newark, to good business. The leading roles were played excellently by Una Abell and H. Coulter Brinker, while Frank Richardson, Harry Buckhart, and Joseph Totten did evenly good work, and Virginia Jackson made a pronounced hit in the ingenue role. William Lee and Ethel Briscoe were special engagements for this production.

* *

The Hopkins Stock company, Nashville, Tenn., was seen week Feb. 6 in Monte Cristo. The play was staged admirably and the cast well chosen. Daniel Vinton, the new leading man, achieved a decided success in the title-role, and received many congratulations for his artistic work.

Caro Miller has been engaged as leading juvenile with the Hopkins Stock company.

* *

E. J. Holden has engaged through the Packard Exchange a new stock company to open at the Alhambra Theatre, San Francisco, Mch. 6. Among those secured are Laura Alberta, T. F. Doyle, Florence Rosland, Russell Bassett, and DeWitt Clinton. During the Spring season Agnes Herndon and Albert Andrus will star for four weeks in their repertoire, supported by the stock company, and early in the Summer Harry Richards will fill a similar starring engagement.

* *

An elaborate revival of Othello was made at the Imperial Theatre, St. Louis, last week, with Lawrence Hanley as Othello, Frank Lossee as Iago, Malcolm Williams as Cassio, Grace Henderson as Desdemona, and Nellete Reed as Emilia.

* *

Edwin Thanhouser and Frank B. Hatch have secured the Grand Opera House, Atlanta, Ga., for the coming Summer, where they will open a stock season May 1. The Thanhouser-Hatch Stock company will continue to play at the Academy, Milwaukee, the Atlanta organization being a new company.

Frederick Paulding has been engaged for the Thanhouser and Hatch Stock company at the Academy of Music, opening next week in The Banker's Daughter.

Ethelyn Palmer closed with the Salisbury Stock company 4, but as a favor to the management consented to remain for another week to play Phyllis Lee in The Charity Ball, in which role she scored a distinct success. Miss Palmer left for her home Feb. 13.

* *

Rose Stahl resigned from the Valentine Stock company, Columbus, to become leading woman of the Shubert Stock company at the Baker Theatre, Rochester, opening this week.

Grace Franklyn Lynch, the new leading woman of the Valentine Stock company, Columbus, will make her first appearance this week as Niobe.

Mr. and Mrs. William Bonelli (Rose Stahl) were entertained by the Shakespeare Club of Columbus, O., on the eve of their departure for Rochester.

* *

Harry Glazier left the Robert Cummings Stock company, Toronto, Feb. 11 to rejoin the Ralph E. Cummings Stock company.

The Robert Cummings Stock company will produce Cyrano de Bergerac this week, with Maurice Freeman in the title-role.

* *

As Fanny Hadden in Captain Lettarblair, with the Shubert Stock company, Syracuse, last week, Sarah Truax again won the appreciation of audiences and critics. Her comedy work was pronounced delightful.

* *

Jessie Bonstelle returned to the city on Sunday. She joined the Standard Theatre Stock company, Philadelphia, on Feb. 6, and at the opening performance of The Slaves of Gold, Feb. 13, while swinging from an elevation of 15 feet, in the third act, a carpenter started too soon to release the property tree to which she clung, and the actress fell upon the stage, sustaining compound fractures of both wrists. She was taken to a hospital, and thence to her hotel, suffering much pain. Miss Bonstelle complains of Manager Jermon, who, she says, not only showed no sympathy in her misfortune, and declined to pay the doctors, but also refused to give her her salary for any part of last week, and did not pay for the week before until she had signed a receipt for all claims against him.

* *

For the presentation of An Enemy to the King, at the Grand Opera House, St. Louis, Manager R. L. Giffen, of the stock company, spared no expense in mounting the play. Suitable furniture for the interior scenes could not be obtained, and Mr. Giffen, in order that every detail should be accurate, had the necessary pieces built at the factory according to special designs. The curtains and draperies were also made expressly for the production.

* *

C. J. Alden, comedian, has joined the Neil Stock company, Cincinnati.

* *

Walter D. Greene, who is nearing the end of a year's engagement with the Woodward Stock company, has gained additional laurels with that company in Kansas City. His work as Steadman in Men and Women, Blythe in The Ensign, and De Guiche in Cyrano de Bergerac has been highly praised by the local critics. The company has scored a tremendous success in Kansas City.

* *

The work of Mary Davenport with the Thanhauser and Hatch Stock company, Milwaukee, has won warm praise each week. In Christopher, Jr., last week Miss Davenport was specially successful.

* *

The Avenue Theatre Stock company, Pittsburg, has closed its season.

* *

At the Theatre Francais, Montreal, week of Feb. 13 The Runaway Wife was the bill. The audiences were large. It was Hallett Thompson's last week at the Francais. He played Arthur Eastman, the American artist, in a highly creditable manner. Thomas J. McGrane made the hit of the performance as Hon. Talbot Vane. Charlotte Deane was all that could be desired as Lady Alice and Alma Aiken made the most of Hester Eastman. Others in the cast were Walton Townsend, Harry W. Rich, Morris McHugh, Richard Sherman, Daniel Rae, Nellie Callahan, Esther Moore, Editha Vaughn, and Ina Read. The stage settings, arranged by Drew Morton, were works of art. The week of Feb. 20 Confusion is presented. Manager W. E. Phillips has been in New York all week conferring with dramatic and vaudeville agents. Walton Townsend made a big impression on the night of 13 at an Odd Fellows' gathering, where he gave a number of readings. Benjamin Horning has been engaged to succeed Hallett Thompson as leading man.

OBITUARY.

Mary A. Breyer, an old-time actress who was very well known to players and audiences in all parts of the country, died at Nashville, Tenn., on Feb. 14, of pneumonia. She had been a member of the profession from childhood; starred for several seasons, and was leading woman for H. C. Milne and a number of others. She was recognized as an excellent character actress, playing Old Margery in Shenandoah and the old maid in The Private Secretary. For four seasons she was Mrs. Firman in Dr. Bill. Two years ago she was engaged by Otis Skinner for the Nurse in Romeo and Juliet, and last season she was engaged by Margaret Mather for the Nurse and Queen in Cymbeline. She had also been with Cora Tanner in Alone in London. This season she again went with Mr. Skinner, and was a member of his company at the time of her death. She was beloved by both professionals and her many friends in private life. A brother, U. V. Breyer, who has retired from the profession, and her niece, Iza Breyer, who is a member of the Barrington Stock company, survive her. Her remains have been placed in a vault at Nashville, where they will be kept until the place of interment is decided upon by her relatives.

Thomas Canary died on Feb. 12 at his home, Raritan Landing, N. J., after years of suffering with kidney disease. Born in this city in 1836, he became active in local politics, being elected an Alderman in 1876. He was active, too, as a breeder of trotting horses, as a horse contractor for the Government during the Civil War, and as contractor for the handling of Castle Garden baggage. In partnership with Gus Phillips, he undertook, about twenty years ago, the management of the old Olympic Theatre, and was later associated with the old American Theatre, and Miner's Eighth Avenue Theatre. With George W. Lederer, he undertook at length the management of the Casino in this city, and of its several touring companies, continuing in this interest until about two years ago, when illness compelled his retirement to his New Jersey farm, where funeral services were held on Feb. 15. A widow survives him.

Hermon L. Ensign, who died in this city on Feb. 9, was well known in theatrical circles. Mr. Ensign was a successful publisher, and he conducted a highly prosperous advertising business. Years ago he backed a play called Rooms for Rent, which met with favor. Last year he wrote and produced a comic opera called 1999. But it was through his work in the direction of humane education that Mr. Ensign best illustrated his kind, generous, and helpful nature. He established the National Humane Alliance, and a publication devoted to the propagation of humane ideas. This work will be continued on the lines of its founder. Mr. Ensign enjoyed the friendship of a large number of men active in metropolitan life. He was a member of the Lotos and New York Athletic clubs.

Professor George Gies, crayon artist, expert photographer, and one of the pioneer inventors of motion picture machines, died last week at the Massachusetts General Hospital. He had been employed by B. F. Keith almost continuously for the past sixteen years. At first he worked as a lightning crayon artist, and later on furnished stereopticon outfits for the various Keith houses, keeping fresh slides supplied as new topics came up. Mr. Gies was popular with his associates. He was fifty-four years of age, and leaves a widow.

George W. Smith died on Feb. 18, in Philadelphia, Pa., of influenza, aged seventy-seven years. As a ballet master, he was associated with the original productions of The Black Crook, The White Fawn, and The Naiad Queen, and he had played in support of Edwin Booth and Charlotte Cushman. He retired from the stage fifteen years ago, but returned to assist in the production of 1492.

Frederick Elisler died recently in Texas. Particulars of his death have not yet reached his family. Mr. Elisler was on the stage in early life, but left it for a business position in the West, where he resided for many years. He was about fifty years of age.

James Craven, once a well-known circus clown, died at Louisville, Ky., Feb. 13.

John Deady, formerly of A Texas Steer, and A Dark Secret, died on Feb. 14, in this city, aged thirty-six years.

Harry Robinson, of the Robinson-Baker Trio, who did a jumping and vocal specialty in the vaudeville theatres, died in Paris, France, on Jan. 13. He took a chill on the stage of the Casino de Paris, where he was performing, and died in a few days. He was very popular on and off the stage and leaves a wide circle of sorrowing friends. He was born in 1864 in Toronto, Canada. The remains were buried in the cemetery of Saint Germain en Laye. The funeral was largely attended and magnificent floral tributes were sent by performers in Paris and other European cities. Mr. Robinson leaves a widow, who was a member of the trio.

James C. Mitchell died on Feb. 14, at Warren, Ohio, of heart failure, aged forty years. Mr. Mitchell was business-manager with Dave H. Woods' Big Comedy company. Last season he had been with The White Slave and last Summer with Walter L. Main's shows. The remains were removed to Cincinnati for interment. A widow survives.

Tom Evans, a tenor, formerly a member of the McCaull Opera company, died at Niles, Ohio, Feb. 13.

MATTERS OF FACT.

The season at St. John's, Newfoundland, will commence Easter Monday, Apr. 3. A first-class dramatic company, with a repertoire sufficiently large to play four to six weeks' engagements, is wanted by Manager P. J. O'Neil. Only one with capable people will receive attention.

Clever little Johnny Page, whose work with Ward and Vokes has been one of the features of that organization, will retire from the company at the end of its Brooklyn engagement Saturday night. He invites offers for the balance of this and next season.

Julia Calhoun can be engaged by a responsible manager for opera or farce comedy. She is a clever comedienne with a fine wardrobe.

Lizzie Conway is at liberty owing to the closing of the Harrigan and Fitzsimmons company. Her address is 60 West 129th Street.

Julia Hanchett is winning note with the In Old Kentucky company. She is open to offers for the Summer.

Gus Williams continues a great favorite in vaudeville. His agent, Robert Grau, has his time booked solid untill June 1.

A theatre equipped in the best style and excellently located in the business section of Buffalo is offered for lease by M. H. Mark, care the Empire Theatre of that city.

Samuel B. Lambdin, an experienced newspaper man and writer, can supply sketches, farces, etc., at short notice. His address is 181 Baltic Street, Brooklyn.

T. H. Winnett has lately filled an order for plays from J. H. Condell and Company, of Athlone, Ireland. He is also negotiating with Bland Holt for the Australian production of a number of American successes.

The Harmanus Lyceum, Albany, N. Y., under the popular management of H. R. Jacobs, has proven successful beyond his own expectation. On the Wabash had the largest receipts that this house has ever seen, and on three nights of the engagement and the Saturday matinee hundreds were turned away. A splendid line of attractions is being offered at popular prices. Good open time is offered in March, April, and later, either three nights or a week. The Harmanus Lyceum has a seating capacity of 1,950. The Two Little Vagrants opened Feb. 20 to S. R. O. and all first-class attractions are assured big business. Mr. Jacobs' new Dunfee Comedy Theatre in Syracuse is also opening to excellent business. Refined vaudeville and first-class comedies are the attractions offered.

Robert Eliott has had fine press notices for his performance as Baron von Bernenstein in Rupert of Hentzau.

Owen Ferree will work the routes of dramatic or vaudeville companies. He was for two years manager of the booking department of the American Theatrical Exchange and is a road manager of twenty years' experience. He is associated with Emile La Croix in booking the Frank W. Mead circuit of parks. They can give artists from ten to sixteen consecutive weeks.

Jennie Kennark, for the past two seasons leading lady of the Lyceum Theatre stock, Baltimore, will be at liberty after Apr. 15 for Spring, Summer, and next season.

Neil McNeil, who has scored as the king and tramp in 1492 from coast to coast, will be at liberty after Feb. 25 and may then be addressed care this office.

Margaret Campbell has rejoined the John Griffith company and will play the character role in The Avenger.

Nellie Maskell, whose character work in The Heart of the Klondike is winning favor, will consider offers for the Spring or Summer with stock or combination.

Phil W. Peters calls the attention of Southern managers to the fact that he is identified only with the Peters Comedy company and the Peters and Green company. Others using his name do so without authority.

Charlotte Lambert resigned from the Tim Murphy company. Her engagement terminated at New Orleans last Saturday night and she will return immediately to New York. Miss Lambert was very successful with this company.

The Great Northwest will begin a twelve weeks' tour Tuesday, Feb. 21, under Clarence Fleming's direction. The play will be presented at the popular priced theatres in the larger cities. The people interested with Mr. Fleming will produce next season a new spectacular extravaganza. It will be on the order of the Hanlons' productions.

The title of the sketch in which Anna Stannard is to make her vaudeville debut has been changed to Young Mrs. Brown.

Wilson S. Ross wires: "Shore Acres played to the capacity of the Oshkosh Opera House, Feb. 15: the same good management as heretofore prevails at Oshkosh."

Robert Elliott has made a decided success as Von Bernenstein in Rupert of Hentzau with James K. Hackett. The St. Louis *Republic* said: "Mention must be made of Robert Eliott, whose loyalty to those in authority impressed me quite as much as his serious, manly acting. It is a good lesson to your weak-kneed, slip-shod young fellows so numerous these days."

Francis Justice was engaged for Trilby at the Murray Hill Theatre last week.

The Aubrey Dramatic company, now touring the South, is receiving the highest praise for its excellent productions. Manager Paul Albert, of Chattanooga, Tenn., has written to THE MIRROR, stating that it is the best repertoire organization that he has ever played at his Opera House during his fifteen years of experience as manager. Mittenthal Brothers, who are the managers of this company, are negotiating for several well-known plays for their repertoire for next season.

Johnstown (Pa.) Opera House is Johnstown's best Theatre. Good time open. Terms reasonable.

LETTER LIST.

WOMEN.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded

Amrose, Leona
Alescia, Marlowe
Ashley, Minnie
Alter, Lottie
Alden, Dorothy
Aubrey, Evelyn
Anderson, Idah
Barrymore, Ethel
Bruce, Caroline
Burg, Clara
Burg, Leoerna
Brown, M. G.
Bigger, Laura
Beach, Catherine
Bromley, Gertie
Barton, Lillian
Baschofe, Emilie
Brown, Bessie, Mrs
Briscoe, Ollie
Bartho, Catherine
Brookes, Myra C.
Bates, Wilbur
Brothers, Edna
Boulden, Agnes Evans
Bertram, Helen
Carmichael, Agnes
Closser, Louise
Clark, Lida
Cowper, Eleanor M.
Coleman, Lillian
Christie, Jennie
Coleburn, Carrie W.
Collier, Kittie
Crosby, H. D., Mrs.
Cohen, M.
Connelly, Lenore L.
Conterno, C. A. C., Miss
Claire, Lillian
Cunard, May E.
Carle, Marjorie
Cooke, Caroline
Cline, Minnie
Capewell, May
Clarke, Adele
Courtney, Florence
Carter, Dot
Coleman, Clara
Doroty, Lillian
Deveraux, M.
Dent, D., Emma
Demaris, Aimee
Duxbury, E.
Dean, Esta
Dueth, Leonie
Dudley, Maude
DeWolfe, Louise
Daniel, Maud
Davenport, Dot
Dale, Estella
Davidge, Maggie H.
De Silvia, Countess M.
Donaldson, W. Crossley, Mrs.
Dudley, Maude
Drew, Dorothy
De Melville, E. Mrs.
Dalma, Alma, Mme
Edwardy, Jerome, Miss
Elisler, Effie
Earle, Florence
Earl, May
Estelle, May
E-tel, Adelyn
Easy, Adelaide
Earle, Virginia
Ellis, Mrs. Chas.
Fitzgerald, Cissy
Fox, Grace
Foster, Gertrude
Forrest, Gail
Finch, Lottie
Fitch, Eunice
Ferguson, Marguerite
Fletcher, Pauline
Germaine, Katherine
Gilman, Carlotta
Giroux, Marion
Griswold, Jessie
Graham, Vivian
Goodh, May
Gruen, Anna
Granger, Fannie
Gaunt, May
Gray, Grace
Gillette, Elma
Girodot, Eteinne
Gordon, Evelyne
Gray, Alice
Gilbert, Kate
Glover, Amelia
Gallick, Freda
Grandin, Eva M.
Goodwin, Annie
Gardner, Emilie
Harrington, Mary
Hayman, Margaret
Harris, Lenore
Hill, Geneveive
Horne, Mary
Howard, Mollie
Harvey, L., Florence
Hope, Byrel
Henry, Pattie
Hansford, Martha
Hamilton, Lona
Henderson, Josie
Halton, M.
Hall, Jessie J.
Hoey, May
Hutton, Lela
Hobbard, Rose
Irving, Alice
Jordan, Jessie
Jarvis, Lee, Miss
Johnson, Alice E.
Knight, Rita
Karroll, Virginia
Kingston, V., Mrs.
King, Josie
Kingsley, Anne
Keller, Alice
Kremer, Alma
Kemble, Frankie
Lyons, Gretchen
Loughlin, Anna
Lamb, Chas. Y., Mrs.
Leonard, D. Hope
Labadie, Mary Van T.
Lee, Minnie
Lyons, Gretchen
Lingard, Lily Lyons
Leslie, Beatrice
Larsen, Gussie
Lowey, Mary E.
Lamson, J. D., Mrs.
Leuke, Leona
Lindroth, Nellie
Linton, Ethel
Laying, Anna B.
Lee, Minnie
Millward, L., Miss
Marsden, Blanche
Mohawk, Go Won Go
Mackey, Julia
McCormick, Jennie
Murdock, W. H., Mrs.
McLeod, M. V., Mrs.
Melrose, Lizzie
McCarthy, Mrs. Dan
Mitchell, Maggie
Maundin, Anna
Meredith, Cissy
Muller, Lulu
Morrell, Maud
Michel, Frieda
Muller, Amy
Maynard, Meta
Marlborough, Helen
Millard, Laura
Melville, Rose
May, Olive
Marks, Julie
Mawson, Jean
Masonry, May
Middleton, Clarice
Marter, Mamie
Merry, Robin, Mrs.
Moore, E., Mrs.
Mabelle, Marjorie
Manola, Marion
Muller, Louise
Martz, Mattie
McCaull, Lizzie
McLeod, Grace
Morrow, Lucy
Mae, Hattie
Nichols, Mable
Nichols, Lulu
Nelson, Mrs. Frank D.
Norman, Gertrude
Neilson, Carrie
Neilson, Jessie M.
Newcombe, Blanch
Nugent, Kathleen
Otis, Madge
Ogden, Grace
O'Neil, Rita
Owens, Jno. Edgar, Mrs
O'Connell, Jamie
Putnam Sisters
Parks, Marie
Park, Ida May
Preville, Mathilde
Pringle, Jessie E.
Parks, Mary
Price, Sarah
Parker, Floris
Rutter, Grace
Rice, Bessie
Ralph, Jessie
Randolph, Eva
Rolando, May
Roberts, Josephine
Roberts, Wm. L., Mrs.
Reece, Leslie
Ridgeway, Helen
Reed, Marie
Rae, Marion
Scott, Edna
Snow, Genevieve
Stillman, Rose
Seymour, Marie E.
Shears, Libbie
Scott, Mamie
Stanfield, Florentine
Scott, Grayce
Saville, Mrs. S.
St. John, Mrs. Bert
Selback, Mamie
Sharp, Adaline
Summerville, Beth
Skillman, Lonie
Smith, Harriett
Sundry, Ada
Stewart, Lucille
Stafford, Florence
Starr, Leah
St. John, Marguerite
Spencer, Grace
Tunison, Louise
Thropp, Clara
Thorne, Bessie
Thompson, Alice
Thompson, Mary E.
Trunnell, Mabel
Taylor, Bessie
Terry, Margaret
Temple, Evelyn
Thomas, A. W., Mrs.
Titus, Marrette
Vernon, Ida
Vale, Mrs. Travers
Viller, Adele
Van Zile, Hortense
Wallis, Gladys (a. d.)
Wilburton, Miss
Wade, Maggie
Watson, Lottie
Willard, Katherine
Williams, Hattie
Weaver, Blanche
Williams, Mable
Wilbraham, F.
Wilson, Ella
Watkins, Rose
Williams, W. A., Miss
Wynn, C.
Wheeler, Frances Helen
Warrenton, Lulu
Williams, Winifred
Williams, Eva M.
Wilson, Dot
Walsh, Marion
Young, Fannie
Yorke, Helen

MEN.

Andrews, Wm. H.
Arnold, J. F.
Archer, Chas.
Armstrong, Verne C.
Allen, Will B.
Arbuckle, Maclyn
Amaan, Andy
Askin, Harry (S. D. Ie ter)
Alexander, Wm.
Armstrong, Harrison
Apple, Chas.
Appell, Nathan
Bowles, Geo.
Bernard, Jenkins
Barrows, Jas. O.
Batchelder, Prof. W. J.
Barbour, Lawrence
Braden, Geo. F.
Beach, Wm.
Bertram, Wm. S.
Brophy, James
Boyd, W. C.
Barrow, W. M.
Burton, Sid
Black, W.
Boyer, W. T.
Buckley, Joseph J.
Beckwith, Wm.
Basco & Roberts.
Bowers, Fred V.
Bainbridge, Clement
Burbidge, C. J.
Bennett, Richard C.
Baculey, C. J.
Barton, Harry C.
Beers, Newton
Baker, Moreton
Barry, Nagle
Bonannon, M. T.
Bankson, James W.
Brown, E. M.
Brown, Richard
Blakeman, Willard
Butler, Ralph L.
Briggs, F. A.
Block, Sheridan
Baldwin, Walter S.
Bennington, W. Latney
Burton, John W.
Cushing, J. Thos.
Cawthorn, H.
Cornell, John
Cosgrove, E.
Chandler, Holden
Castle, Jules B.
Cecil, Wm.
Caldwell, Claire
Coomba, Sam B.
Campbell, Wallace
Campean, Frank
Caldwell, F. W.
Cohan, Geo. M.
Claxton, Mr.
Caldwell, G. C. Prof.
Chilvers, Hugh
Craven, Walter
Clarke, T. C.
Carleton, Will C.
Cawthorn, Joe
Coghlan, Chas.
Cook, John F.
Currie, W. H.
Curran, Geo. E.
Clarke, Sumner
Coleman, J. W.
Culligan, Tom
Clifton, Percival
Cammeyer, Jerome
Case, Charlie
Copeland, R. W.
Curtis, Chas.
Deland, F. P.
Duering, R. Rudolphi
Davis, Alfred W.
DeVere, T. A.
Devries, Maurice
Darcy, John
Denton, Geo. C.
Dodge, Wm. R.
Depew, Pete
Dillon, Herbert
Davis, J. H.
Dempsey, Clifford
Downing, Robt
Davis, Geo. E.
De Vere, Thos. M.
Durkin, James
Dodson, Ben S.
Diston, Wm.
Dunn, Thos.
D'Oize, Chas. Ed.
De Fornaro, C.
De Shetler, Wm.
Eckhart, Hugo
Ellis, Chas.
Ellsler, Will C.
Enos, Wilson
Edwards, James
Ellsworth, Elmer
English, Thos.
Edmonds, W. O.
Elsner, Edward
Emmett, J. K.
Ellwanger, Will T.
Fowler, Edwin A.
Flood, Frank
Fielding, Harry
Fowler, Jno.
Freeman, W. W.
Farrow, Willie
Farsberg, Edwin
Farrell, Frank F.
Fitzgerald, Edw.
Freeman, Max
Findley, E. J.
Forester, Chas.
Fleming, Chas. H.
Fortier, Herbert
Fales, Warren
Fitch, Clyde
Fitz, Charles
French, Irving
Foreman, H. P.
Fallon, Chas.
Freeman, Edwin
Griffith, Jno.
Garey, James R.
Gourley, John
Glaisar, Harry
Greene, Chas. J.
Grant, R. A.
Gillies, Jno. McT.
Gaunt, W. T.
Gardner, Gilbert
Garey, James K.
Gelatt, W. H.
Gilbert, Chas.
Goodwin, Cheever
Greer, Julian
Gaillard, Robert
Grady, Wm. L.
Girard, Joseph W.
Granger, Wm.
Gillingwater, Claude
Gurnsey, Frank
Granat, Louis
Grady, Thos. J.
Gerner, Arthur
Grove, W. L.
Harrigan, Ed.
Harris, A. S.
Hanoy, Louis
Hastings, Cuyler
Hicks, Fred
Heath, Geo.
Hall, Lew
Hunt, Frank
Burleigh, Franklin
Harriman, Frank
Holland, Geo.
Hershad, Wm.
Howe, Fred'k E.
Houri, Percey
Haven, John C.
Henry, Wm. H.
Hartley, F. C.
Heron, Ed. J.
Haverly, Jno. H.
Howard, Ralph
Haselton, Joseph H.
Hammond, B. C.
Houghton, Edw.
Holt, Edwin
Hope, Geo. D.
Hammond, H. C.
Insler, Chas. E.
Isaacs, Jack A.
Ince, Jno., Jr.
Ingersoll, Robt. G.
Johnson, Orrin
Janson, E.
Jaxon, J. J.
Jones, Walter
Jones, J. A., Dr.
Johnson, Ben
Johnson, Louis A.
Kenworthy, F. H.
Keene, Richard
Kent, S. Miller
Krouse, H. S.
Kellard, John
Kremer, Theo.
Keenan, Harry G.
Kendall, Ezra
Kearn, H. L.
Kensil, Fred'k W.
King, Chas. W.
Kenney, Geo.
Kilbourne, Walter
Kenwick The Great
Keene, Arthur Harold
Kunz, E. D.
Koppe
Knights, Fred'k M.
Ling, Richie
Leslie, Geo.
Lacy, C. A.
Lewis, W. J.
Leach, Phineas
Logan, Clarence
Lee, S. A.
Lamb, Frank J.
Lynch, Geo. W.
Lett, Robt.
Loomis, Wm.
Lewis, W. W.
Lerovle, Hennesy
Lloyd, Douglas
Leonard, Mr.
Lueders, Gustav
Leonard, James
La Bey, Louis
Legge, Clayton W.
Lester, Joe
Lang, Fred C.
Lester, Harry E.
Littrell, J. R.
Marston, Lawrence
Macpherson, W. H.
Morris, Edgar
Moore, J. K.
Monteriffo, A.
Morrisey, Jas. W.
Murray, Stewart
Murphy, Jas. R.
Murphy, Con T.
Miller, Fred
McDonald, Chas.
Moore, Raymon
Mack, Tom
Mortimer, Gustave
McCloy, Fred
Morton, Eddie
Markham, Harry
Murphy, M. J.
Murry, E. T.
Magnus, Cecil
Mackenzie, J. J.
McNamara, J. M.
McAlpin, J. T.
Mason & Down
McCann, Bert
Mullen, John K.
Mack, Frank G.
Melles, Leonce De M.
Mgr. Sells Bros.' Circus
Mackey, Edgar
Martineau, E. J.
Macy, G. Carleton
McKean, James
Mitchell, Harry
Musson, A. L.
Miller, Sam C.
Montgomery & Stone
McCabe, D. W.
Murray, J. K.
McLarney, Thomas
Marble, Edward
McIntosh, Burr
Marshall, Bert
McDowell, F.
Nash, Geo. M.
Newman, Al. H.
Newell, Yank
Nicoll, Geo. H.
Newman, M. S.
Nash, Geo. F.
Norton, Wm. D.
Newconser, W. W.
Nobles, W. J.
Natus, Joe
Ott, Wm. C.
Owen, Wm. R.
O'Connor, Edmond
Price, W. R., Dr.
Perley, S. M.
Pembrooke, Clifford
Phillips, Harry I.
Pattle, Wm.
Patterson, Edwin
Park, C. W.
Pringle, Johnnie
Polson, I. Pearl
Paxton, Geo.
Paulding, Fred'k
Perkins, C. W.
Phillips, Gus
Presby, Gene W.
Platt, Geo. F.
Prince, S. H.
Parker, Hal E
Palmer, C. J. T.
Prior, Herbert
Presbney, Eugene W.
Phillips, Wm. F.
Phillips, Thos.
Pitt, Chas. Addison
Power, W. W.
Quimby, C. C.
Rew, E. W.
Rentfrow, J. N.
Rockwell, Lovelle
Richards, Chas.
Royston, W. S.
Ruttenberg, Eugene
Rearden, H.
Rutledge, Pliny
Reed, R. W.
Reese, Wm.
Rivers, David
Reynolds, Harrington
Ryno, W.
Reed, J. A.
Rourke, V. O.
Ressler, Henry
Randall, W. W.
Rushworth, Frank
Royalston, Craig
Royston, W. B.
Randolph, E. A.
Raymond, Scott
Robinson, Geo. C.
Ringling Bros.' Circus
Stanfield, D. H.
Spencer, Alexander
Seymour, Harry
Stephens, Britton
Saint Maur, Harry
Snow, H. B.
Simons, Harry
Seaman, W. O.
Sandford, L.
Stuart, A. H.
Solomon, Sidney H.
Steele, Samuel B.
Seabury, Forrest
Spencer, J. H.
Stein, Goeffrey
Stevens, Wm. H.
Serano, Vincent
Sparks, Jno. G.
Stols, Melville
Sawyer, Harry C.
Sloan, A. Baldwin
Stein, Gerson
Stein, Chas. J.
Staffin, Fred D.
Slavin, Jno. C.
Sturgeon, John
Swan, Mark E.
Sully, W. J.
Stryker, G. A.
Shephard, T. S.
Spencer, Willard
Sullivan, M. J.
Shehan, W. W.
Thiss, M. M.
Tucker, J. P.
Tolson, Chas. T.
Tannerhill, Frank E.
Talt, T. W.
Talt, Fred
Tams, Arthur U
Thornton, James
Terry, J. S.
Terris, W. T.
Thorpe, Brenton
Tre Denick, H. W.
Tippett, P. L.
Thompson, Denman
Taylor, C. T. L.
Tucker, Jno. P.
Thornton, Jim
Tetson, Basil
Terry, T. F.
Underwood, Arthur L.
Van Auken, J. K.
Vogel, J. W.
Vance, Harry J.
Vaughn, Tom
VanDyne, C. W.
Van Cook, Jules
Wyngate, Chas.
Walter, Burt
Webster, John
Wering, A. C.
Ward, A. R.
Wheeler, P. L.
Whiteside, Walker
Walter, Geo. W.
Wheeler, Dave
Weber, Chas. C.
Wadleigh, Mr.
Williams, Taylor
Wright, W. H.
Watson, Jno. F.
Welch, Jno. M.
Walter, Otto K.
Walters, J. P.
Woods, Dave H.
Wright, W. H.
Wards, Frederic
Williams, Jno.
Waltaker, Raymond
World, Jno. W.
Wolford, Arnold
Worms, Texen
Wiseman, Geo. H.
Wilson, Walter
Wade, Frank
Williams, Lawrence
Wentworth, E. S.
Wolfe, Jack
Wilson, Al
Weaver, Frank L.
Young, Chas. W.
Yeomans, L. C.
Yarger, Otto
Zahner, Henry
Zoellner & Jepson

Born.

LA PICE.—A son to Mr. and Mrs. E. B. La Pice, in Minneapolis, Minn., on Feb. 14.

MARTINETTI.—A daughter to Mr. and Mrs. Louis Martinetti, at Chicago, Feb. 7.

MOROSCO.—A son to Mr. and Mrs. Oliver Morosco, at Oakland, Cal., Feb. 3.

Married.

DANBY—SASSIAN.—Charles Danby and Alexia Sassian, at Norfolk, Va., Feb. 14.

KNEDLER—BRENNAN.—In Newark, N. J., on Feb. 15, by Justice Daniel Jacoby, Frances Madeline Knedler (Flo Jansen) and J. J. Brennan.

MILLER—AMROSE.—George H. Miller and Leona Amrose, at Norfolk, Va., Feb. 14.

PERRETTE—WIELAND.—W. H. Perrette and Clara Wieland, in London, England.

WHITBECK—McDUFFEE.—In Boston, Jane Whitbeck and E. A. McDuffee.

Died.

BREYER.—Mary Breyer, at Nashville, Tenn., on Feb. 14.

CANARY.—Thomas Canary, at Raritan Landing, N. J., on Feb. 12, aged sixty-three years, of kidney disease.

CRAVEN.—James Craven, at Louisville, Ky., Feb. 13.

DEADY.—John Deady, in New York City, on Feb. 14, aged thirty-six years.

EVANS.—Tom Evans, at Niles, Ohio, Feb. 13.

GIES.—Professor George Gies, in Boston, Mass., aged 54 years.

MITCHELL.—James C. Mitchell, at Warren, Ohio, on Feb. 14, of heart failure, aged 40 years.

PONISI.—Madame Ponisi (Elizabeth Ponisi Wallis), at Washington, D. C., Feb. 19, of rheumatism, aged 80 years.

ROBINSON.—At Paris, France, on January 13, Harry Robinson of the Robinson-Baker Trio.

SMITH.—George W. Smith, in Philadelphia, Pa., on Feb. 18, of influenza, aged 77 years.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day

DRAMATIC COMPANIES.

A BACHELOR'S HONEYMOON (Ward and Sackett): Joliet, Ill., Feb. 21. Elgin 22, Rockford 23, Freeport 24, Madison, Wis., 25, Milwaukee 26-March 4.

A BREEZY TIME (Fitz and Webster): Hornellsville, N. Y., Feb. 21. Corning 22.

A BUNCH OF KEYS (Gus Bothner, mgr.): Winnipeg, Man., Feb. 21, 22, Grand Forks, N. Dak., 23, Grafton 24, Crookston, Minn., 25, Wahpeton 27, Fergus Falls 28, St. Cloud March 1, Stillwater 2, Eau Claire, Wis., 3, Madison 4, Racine 5.

A CHEERFUL IDIOT (The Blondells): Madison, Wis., Feb. 21, Oshkosh 22, 23.

A CONTENTED WOMAN (Belle Archer: Fred E. Wright, mgr.): Aspen, Col., Feb. 21, Leadville 22, Pueblo 23, Colorado Springs 24, Central City 25, Denver 27-March 4.

A DANGEROUS MAID: Brooklyn, N. Y., Feb. 20-25.

A DAY AND A NIGHT: Hot Springs, Ark., Feb. 22.

A FEMALE DRUMMER: New York city Feb. 13-March 4, Brooklyn, N. Y., 6-11.

A GRIP OF STEEL: Fall River, Mass., Feb. 23-25.

A GUILTY MOTHER: Buffalo, N. Y., Feb. 20-25, Rochester 27-March 1, Syracuse 2-4, Providence, R. I., 6-11.

A HIGH BORN LADY (Clifford and Huth): Buffalo, O., Feb. 20-25, Toronto, Can., 27-March 4.

A HIRED GIRL (Charles E. Blaney Amusement Co., props.): Mexico, Mo., Feb. 21, Columbia 22, Moberly 23, Boonville 24, Sedalia 25, Lawrence, Kan., 27, Topeka 28, Atchison March 1, St. Joseph Mo., 2, Nebraska city, Neb., 3, Lincoln 4.

A HOT OLD TIME (The Rays): St. Louis, Mo., Feb. 20-25.

A MIDNIGHT BELL (Hoyt; L. R. Stockwell, mgr.): Spokane, Wash., Feb. 20, 21.

A PARLOR MATCH (W. M. Gray, mgr.): Minneapolis, Minn., Feb. 20-25.

A ROMANCE OF COON HOLLOW (George R. Gaston, mgr.): Austin, Tex., Feb. 21, Temple 22, Waco 23, San Antonio 25, 26, Belton 27, Ft. Worth 28, Vernon March 1, Amarillo 3, Trinidad, Col., 4, Cripple Creek 5, Victor 6, Aspen 7, Leadville 8, Pueblo 9, Colorado Springs 10, Central City 11, Denver 12-18.

A RUNAWAY GIRL: New York city Sept. 12-March 4, Baltimore, Md., 6-11.

A STRANGER IN NEW YORK: Philadelphia, Pa., Feb. 20-25.

A STRANGER IN NEW YORK (Hoyt and McKee, mgrs.): Cleveland, O., Feb. 20-25, Brooklyn, N. Y., 27-March 4.

A TEXAS STEER (Katie Putnam): Washington, D. C., Feb. 20-25, Richmond, Va., 27, Newport News 28, Norfolk March 1, Lynchburg 2, Roanoke 3, Charlottesville 4, Easton, Pa., 6, Hazleton 7, Ashland 8, Mt. Carmel 9, Lock Haven 10, Williamsport 11.

A TURKISH BATH (H. M. Blackaller, mgr.): Marysville, O., Feb 21, Shelby 22.

ADAMS, MAUDE: Pittsburg, Pa., Feb. 20-25, Cleveland, O., 27-March 4, Chicago, Ill., 6—indefinite.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal.—indefinite.

ARNOLD-WELLS: Spartansburg, S. C., Feb. 20-25.

ARTHUR, JULIA (A. H. Canby, mgr.): Baltimore, Md., Feb. 20-25, Philadelphia, Pa., 27-March 11.

AT GAY CONEY ISLAND (Miller and Freeman, mgrs.): Chicago, Ill., Feb. 19-25, Cincinnati, O., 26-March 4.

AT PINEY RIDGE: Dayton, O., Feb. 20-22.

AT THE WHITE HORSE TAVERN: New York city Feb. 6—indefinite.

AUBREY DRAMATIC CO.: Little Rock, Ark., Feb. 27-March 4, Hot Springs 6-11.

AUNT JERUSHA (W. S. Campbell, prop.; A. W. Cross, mgr.): Lowell, Mass., Feb. 20-22, Manchester, N. H., 23-25, Nashua 27, 28.

BACK ON THE FARM (Wm. Rider, mgr.): Carbondale, Ill., Feb. 21, Metropolis 22, Paducah, Ky., 23.

BECAUSE SHE LOVED HIM SO: New York city Jan. 16—indefinite.

BENNETT-MOULTON (A. Earl Burgess, mgr.): Wilkes-Barre, Pa., Feb. 20-25, Scranton 27-March 4, Wilmington, Del., 6-11.

BENNETT-MOULTON (B. E. Moulton, mgr.): Chelsea, Mass., Feb. 20-25, Lynn 27-March 11.

BLAIR, EUGENIE (W. Wilkinson, mgr.): Richmond, Va., Feb. 21-23, Petersburg 24, Charlottesville 25.

BROSNAHAN-JACKSON: Holyoke, Mass., Feb. 20-25, Westfield 27-March 4.

BROWN'S IN TOWN (J. J. Rosenthal): New York city Feb. 20—indefinite.

BRYAN COMEDIANS: Beardstown, Ill., Feb. 20-25, Jacksonville 27-March 4.

BURRILL COMEDY (Charles W. Burrill, mgr.): Gloucester, Mass., Feb. 20-25, Westerly, R. I., 27-March 4.

BYRNE BROS.: Joliet, Ill., Feb. 21, Peoria 22, Davenport, Ia., 23, Des Moines 24, St. Joseph, Mo., 25, Kansas City 26-March 4, St. Louis 5-11.

CAMERON CO. (C. H. Kerr, mgr.): Council Bluffs, Ia., Feb. 21, Shenandoah 22, Clarinda 23, Creston 24, Albia 25, Oskaloosa 27, Sigourney 28, Washington March 1, Fairfield 2, Mt. Pleasant 3, Fort Madison 4.

CARPENTER, FRANKIE (George K. Robinson, mgr.): Portsmouth, N. H., Feb. 20-25, Salem, Mass., 27-March 4.

CASEY'S WIFE: Baltimore, Md., Feb. 20-25.

CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 9—indefinite.

CATHERINE (Charles Frohman): Washington, D. C., Feb 20-25, Harlem, N. Y., 27-March 4.

CAZENEUVE, PAUL: Ottawa, Ont., Feb 20-March 4.

CHASE LISTER: Bolton, Kan., Feb. 23-28.

CHATTANOOGA (Eastern; Jay Simms, mgr.): Waltham, Mass., Feb. 21, Lynn 22, Haverhill 23, Lawrence 24, 25, Baltimore, Md., 27-March 4.

CHESTER ALMA (O. W. Dibble, mgr.) Trenton, N. J., Feb. 20-25, Middletown, N. Y., 27-March 4.

CLARKE, CRESTON (H. Willard Storm, mgr.): Johnstown, Pa., Feb. 21, Altoona 22, Butler 23, Franklin 24, Meadville 25, Bradford 27, Lock Haven 28, Williamsport March 1, Wilkes-Barre 2, Scranton 3, 4.

CLEMENT, CLAY (John Henry Martin, mgr.): Madison, Wis., Feb. 21, Oshkosh 22, Elgin, Ill., 27, Aurora 28, Ottawa, March 1, Streator 2, Bloomington 3, St. Louis, Mo., 6-11.

COLLIER, WILLIE (The Man From Mexico): Chicago, Ill., Feb. 20-March 4.

COLUMBIAN COMEDY (Newell and Morrison, props. and mgrs.): Portage, Wis., Feb. 20-26.

COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Nov. 21—indefinite.

CORSE PAYTON COMEDY (E. M. Gotthold, mgr.): Newburgh, N. Y., Feb. 20-25, Yonkers 27-March 4, Lowell, Mass., 6-18.

CORSE PAYTON STOCK (David J. Ramage, mgr.): Portland, Me., Feb. 20-25, Northampton, Mass., 27-March 4, Brockton 6-11.

CRANE, WM. H.: St. Louis, Mo., Feb. 20-26, Cincinnati, O., 27-March 4.

CUMMINGS STOCK: Grand Rapids, Mich., Feb. 20-25.

CYRANO DE BERGERAC (Henry Lee): Brooklyn, N. Y., Feb. 27-March 4.

CYRANO DE BERGERAC (Willard Newell): Jacksonville, Ill., Feb. 21.

DEVIL'S AUCTION (Chas. H. Yale, mgr.): Galveston, Tex., Feb. 21, Austin 22, San Antonio 23, Waco 24, Dallas 25, 26, Ft. Worth 27, Gainesville 28.

DEVIL'S ISLAND (J. H. Wallick, mgr.): Toronto, Ont., Feb. 20-25.

DONNELLY STOCK: New York city Aug. 27—indefinite.

DOWN IN DIXIE: Boston, Mass., Feb. 20-25.

DREW, JOHN: Harlem, N. Y., Feb. 20-25, Poughkeepsie 27, Troy 28.

EARLE, GRAHAM (Western: C. H. Rosskam, mgr. and prop.): Arkansas City, Kan., Feb. 20-27.

ELDON'S COMEDIANS: Paulding, O., Feb. 20-25, Napoleon 27-March 4, Fostoria 6-11.

ELROY STOCK: Woonsocket, R. I., Feb. 20-25, Marlboro, Mass., 27-March 4.

ERWOOD STOCK: Latonia, O., Feb. 20-25.

FABIO ROMANI: Winchester, Ky., Feb. 21, Paris 22, Frankfort 23, Mt. Sterling 24, Richmond 25, Maysville 27, Portsmouth, O., 28, Ironton March 1, Charlestown, W. Va., 3, Gallipolis, O., 4, Pomeroy 6, Athens 8, New Lexington 9, Cambridge 10, Barnesville 11.

FAUST (White's): Somerset, Pa., Feb. 21, Cumberland, Md., 22, Martinsburg, W. Va., 23, Alexandria, Va., 24, Waynesboro, Pa., 25, Havre-de-Grace, Md., 27, Coatsville, Pa., 28, Columbia March 1, Williamstown 2, Tower City 3, Schuylkill Haven 4, Freeland 6, Minersville 7, Mt. Carmel 8, Bloomsburg 9, Williamsport 10.

FAUST (Joseph Callahan and Co.): Hartford, Conn., Feb. 21, 22, Waterbury 23-25, Fishkill, N. Y., 27, Hudson 28, March 1, Albany 2-4.

FERRIS COMEDIANS (Dick Ferris, mgr.): Mound City, Ill., Feb. 20-22, Cape Girardeau, Mo., 23-25.

FISKE, MRS. (Charles E. Power, mgr.): Waterbury, Conn., Feb. 22, Bridgeport 23, New Haven 24, 25.

FRENCH, R. E.: Butte, Mont., Jan. 16—indefinite.

FROST STOCK: Port Elgin, Ont., Feb. 21-25.

FULLER, ETHEL: Youngstown, O., Feb 20-25.

GAYLOR, BOBBY: Cedar Rapids, Ia., Feb. 21, Independence 22, Waterloo 23, Ft. Dodge 24, Sioux City 25, Omaha, Neb., 26, 27.

GIBNEY-HOEFFLER (Jack Hoeffler, mgr.): Elmira, N. Y., Feb 20-25, Wilkes-Barre, Pa., 27-March 4, Scranton 6-11.

GILMORE, PAUL: Columbus, Ga., Feb. 21, Atlanta 22, 23, Montgomery, Ala., 24, Pensacola, Fla., 25, New Orleans, La., 26-March 4.

GLENN, SAMUEL W.: Savannah, Ga., Feb. 22.

GOODRICH, EUNICE: Key West, Fla., Feb. 20-25.

GOODWIN, N. C.: New York city Jan. 2-Feb. 25, Philadelphia, Pa., 27-March 4.

GORMAN BROS. (Mr. Beane from Boston: G. E. Howes, mgr.): Union City, Ind., Feb. 21, Huntington 22, Logansport 23, Champaign, Ill., 24, Danville 25, Evansville, Ind., 26, Terre Haute 27, Paris, Ill., 28, Mattoon March 1, Decatur 2, Lincoln 3, Springfield 4, E. St. Louis 5, Quincy 7.

GREENE, JOSEPH: Carbondale, Pa., Feb. 13-18, Norristown 20-25, Elizabeth, N. J., 27-March 4.

HACKETT, JAS. K.: Baltimore, Md., Feb. 20-25, Providence, R. I., 27-March 4.

HARRINGTON-RUTLEDGE: Florence, Kan., Feb. 20-25.

HARCOURT, JESSIE (Chas. K. Harris, mgr.): Bath, Me., Feb. 20-25, Togus 27, Rockland 28-March 4.

HAVE YOU SEEN SMITH: Philadelphia, Pa., Feb. 20-25.

HENDERSON STOCK: Mt. Pleasant, Mich., Feb. 20-22.

HER ATONEMENT: New York city Feb. 13—indefinite.

HERNE, JAMES A. (Wm. B. Gross, mgr.): New York city Jan. 30—indefinite.

HILLMAN, MAUD (Winthrop G. Snelling, mgr.): Scranton, Pa., Feb. 20-25, Elmira, N. Y., 27-March 4, Binghamton 6-11.

HILLYER'S WONDERS: Cincinnati, O., Jan. 2—indefinite.

HIMMELEIN'S IDEALS (John A. Himmelein, mgr.): New London, Conn., Feb. 20-25, Norwich 27-March 4.

HOGAN'S ALLEY (Gilmore and Leonard; P. A. Paulscraft, mgr.): Toledo, O., Feb. 19-22, Defiance 23, Wabash, Ind., 24, Logansport 25, Lafayette 27, Bloomington, Ill., 28, Galesburg March 1, Quincy 2, Keokuk 3, Burlington, Ia., 4.

HOGAN'S ALLEY (Western; Gilmore and Leonard; Delcher and Henessy, mgrs.): St. Joseph, Mo., Feb. 22, Leavenworth, Kan., 23, Lawrence 24, Topeka 25.

HOLDEN COMEDY: Dubuque, Ia., Feb. 20-25, Elgin, Ill., 27-March 4, Grand Rapids, Mich., 6-11.

HOLLIS, LORAINE (Geo. F. Hasbrouck, mgr.): Ithaca, N. Y., Feb 20-22.

HOUGHTON STOCK: Bradford, Pa., Feb. 20-25, Newcastle 27-March 4.

HUNTLEY-JACKSON STOCK (Willis F. Jackson, mgr.): Williamsport, Pa., Feb. 20-25, Erie 27-March 4.

HUMAN HEARTS: Hoboken, N. J., Feb. 20-22, Troy, N. Y., 23-25 Syracuse 27-29.

IN OLD KENTUCKY: Brooklyn, N. Y., Feb. 20-25, Buffalo 27-March 4.

IRWIN, MAY: Brooklyn, N. Y., Feb 20-25, Washington, D. C., 27-March 4.

JAMES-KIDDER-WARDE (Wagenhals and Kemper, mgrs.): Oakland, Cal., Feb. 20-22, Portland, Ore., 27-March 2, Tacoma, Wash., 3, 4, Seattle 6-8.

JEKYLL AND HYDE (Hartigan): Rhinelander, Wis., Feb. 21, Prentice 22, Phillips 23, Ashland 24, Hurley 25, Ironwood 27, Bessemer, Mich., 28.

JEFFERSON COMEDY: Poughkeepsie, N. Y., Feb. 22.

JOHNNY ON THE SPOT: Boston, Mass., Feb. 20-25.

JOHNSON COMEDY: Shamokin, Pa., Feb. 20-25, Mahanoy City 27-March 4, Shenandoah 6-11.

JOHN MARTIN'S SECRET: Kansas City, Mo., Feb, 20-25.

JOSHUA SIMPKINS (Reno and Curtis): Dover, N. H., Feb. 21, Salem, Mass., 22.

KELCEY-SHANNON (Samuel F. Kingston, mgr.): New Haven, Conn., Feb. 21, 22, Springfield, Mass., 23, Northampton 24, Worcester 25, Newark, N. J., 27-March 4.

KING DRAMATIC (N. Appell, mgr.): Pottsville, Pa., Feb. 20-25.

KLINT-HEARN (Sol Braunig, mgr.): Ft. Worth, Tex., Feb. 20, Dallas 21-23, Ft. Worth 24, 25, Dallas 27, 28, Waco March 1-3, San Antonio 4-8, Austin 7-9.

LE ROYLE, HENNESSY (Other People's Money): Huntington, W. Va., Feb. 21, Charleston 22, Ashland, Ky., 23, Parkersburg, W. Va., 24, Clarksburg 25, New Lexington, O., 28, Circleville, March 2, Portsmouth 3, Hillsboro 4.

LILIPUTIANS, THE: Cleveland, O., Feb. 20-25, Toledo 27, 28, Dayton March 1, 2, Columbus 3, 4, Pittsburgh, Pa., 5-11.

LITTLE LORD FAUNTLEROY: Paterson, N. J., Feb 23-25.

LONDON LIFE (J. Duke Murray and Howard Long, mgrs.): Elizabeth, N. J., Feb. 25, Philadelphia, Pa., 27-March 4, Washington, D. C., 6-11.

LONG, FRANK E.: Hancock, Mich., Feb. 20-25.

LYCEUM STOCK (Frohman): New York city Nov. 21—indefinite.

LYCEUM THEATRE (Sweet): McGregor, Ia., Feb. 20-25.

MACAULEY AND PATTON: Wheeling, W. Va., Feb. 20-25, Hagerstown, Md., 27-March 4.

MACK, ANDREW (Charles H. Greene, mgr.): Brooklyn, N. Y., Feb. 20-March 4.

MC DOODLE'S FLATS (Geo. L. Chennell, mgr.): Detroit, Mich., Feb. 19-25, Toledo, O., 26-March 1.

MACDOWELL, MELBOURNE: Salt Lake City, U., Feb. 20-22, San Francisco, Cal., 27-March 11.

MCFADDEN'S ROW OF FLATS: Jersey City, N. J., Feb. 20-25.

MACLEAN-TYLER-HANFORD: Columbia, Mo., Feb. 21, Mexico 22, Louisiana 23, Belleville, Ill., 24, Cairo 25, Memphis, Tenn., 27, 28, Birmingham, Ala., March 1, 2, Atlanta, Ga., 3, 4, Montgomery, Ala., 6, Mobile 7, 8, Meriden, Miss., 9, Selma, Ala., 10.

MADEMOISELLE FIFI: New York city Jan. 30—indefinite.

MADISON SQUARE THEATRE (George W. Lowe, mgr.): Russell, Kan., Feb 20-25.

MANSFIELD, RICHARD: Baltimore, Md., March 6-11, Washington, D. C., 13-18.

MANTELL, ROBERT B. (M. W. Hanley, mgr.): St. Paul, Minn., Feb. 20-25, Minneapolis 26-March 4, Faribault 6, Owattonna 7, Albert Lea 8, Mason City, Ia., 9, Charles City 10, Decorah 11.

MARKS BROS.: E. Saginaw, Mich., Feb. 20-25, Detroit 27-March 4.

MARLOWE, JULIA: New York city Feb. 27—indefinite.

MATHERS, CLARA: Winnipeg, Man., Feb. 5—indefinite.

MATHEWS AND BULGER: Cincinnati, O., Feb. 20-25, New York city 27—indefinite.

MAYNARD, EDWIN (Sara MacDonald): Taunton, Mass., Feb. 20-25, Amesbury 27-March 4, Portland, Me., 6-11.

MILES IDEAL STOCK: Boonton, N. J., Feb. 20-25, Plainfield 27-March 4.

MILLER, HENRY: Poughkeepsie, N. Y., Feb. 21, Wilmington, Del., 22, Norfolk, Va., 23, Richmond 24, 25, New Orleans, La., 27-March 4.

MISTAKES WILL HAPPEN: Buffalo, N. Y., Feb. 24-25, Rochester 27, 28, Syracuse March 1, Utica 2, Albany 3, 4.

MODJESKA (John C. Fisher, mgr.): Columbus, O., Feb. 20, 21, Newark 22, Mansfield 23, Sandusky 24, Toledo 25, Indianapolis, Ind., 27, 28.

MORGAN COURTENAY: Sharon, Pa., Feb. 20-25, Ashtabula, O., 27-March 4, Meadville, Pa., 6-11.

MORTIMER, CHARLES (C. Y. Parsons, mgr.): Buckhannon, W. Va., Feb. 20-25, Weston 27-March 4.

MURPHY, TIM (T. E. Saunders, mgr.): Beaumont, Tex., Feb. 21, Galveston 22, Houston 24, Austin 25.

MURRAY AND MACK (Finnegan's Ball; Joe W. Spear, mgr.): New Orleans, La., Feb. 19-25, Pensacola, Fla., 27, Mobile, Ala., 28, Montgomery March 1, Selma 2, Albany, Ga., 3, Americus 4, Thomasville 6, St. Augustine, Fla., 8, Palatka 9, Ocala 10, Gainesville 11.

MURRAY AND MACK (Finnegan's 400): Middletown, O., Feb. 23, Xenia 24, Washington C. H. 25, Circleville 27, Portsmouth 28, Chillicothe March 1.

MURRAY COMEDY: Rock Island, Ill., Feb. 20-25.

MY FRIEND FROM INDIA (Smyth and Rice, mgrs.): Omaha, Neb., Feb. 19-22, Missouri Valley, Ia., 23, Sioux City 24, Mankato, Minn., 25, St. Paul 26-28, Minneapolis March 1-4.

MY FRIEND FROM INDIA (Walter Perkins): Adrian, Mich., Feb. 21, Kalamazoo 22, E. Saginaw 24, Bay City 24, Ann Arbor 25.

MYERS-LEYBOURNE (Will H. Myers, mgr.): Chester, Pa., Feb. 20-25, Columbia 26-March 4, Lebanon 6-8, Hazleton 9-11.

MYRKLE AND HARDER: (Joe G. Glasgow, mgr.) Little Rock, Ark., Feb. 20-25, Texarkana, Tex., 27-March 4, Dallas 6-11.

NEILL STOCK: Cincinnati, O., Sept. 25—indefinite.

ZETHERSOLE, OLGA: Chicago, Ill., Feb. 20-March 4.

NEXT DOOR (Royer Bros.; J. H. Arthur, mgr.): Toledo, O., Feb. 19-22, Sandusky 23, Fostoria 24, Tiffin 25, Akron 27, Massillon 28, Canton March 1, Alliance 2, Salem 3, Youngstown 4, Ashtabula 6, Warren 7, New Castle, Pa., 8, Sharon 9, Franklin 10, Titusville 11.

NOBLES DRAMATIC: Arlington, Wash., Feb 20-25, The Dalles 27-March 4, Portland, Ore., 6—indefinite.

OLCOTT, CHAUNCEY: New York city Jan. 9—indefinite.

OLD FARMER HOPKINS: Oberlin, Kan., Feb. 21, Norton 22, Goodland 23.

ON AND OFF: Philadelphia, Pa., Feb. 20-March 4, New York city 6-11.

O'NEILL, JAMES: Louisville, Ky., Feb. 20-25, Buffalo, N. Y., 27-March 4.

ON THE BOWERY: Philadelphia, Pa., Feb 20-25.

ON THE WABASH (Edward C. White, mgr.): New York city Feb. 20-25.

OTT, JOE: Savannah, Ga., Feb. 20, 21, Jacksonville, Fla., 22, 23, Macon, Ga., 24, Americus 25, Albany 27, Columbus, Miss., 28.

PECK'S BAD BOY: Cincinnati, O., Feb 20-25.

PERUCHI-BELDENI: Springfield, Mo., Feb. 20-25, Joplin 27, March 4, Sedalia 6-11.

PETERS COMEDY (Edwin A. Davis, mgr.): Charleston, S. C., Feb. 20-26, Mobile, Ala., 27-March 4, Pensacola, Fla., 6-11.

RAYMOND, SADIE: Grand Rapids, Mich. Feb. 20-22, Kalamazoo 23, Three Rivers 24, Elkhart, Ind., 25.

REED, ROLAND (E. B. Jack, mgr.): Little Rock, Ark., Feb. 21, Memphis, Tenn., 22, Nashville 23, Chattanooga 24, Knoxville 25.

REHAN, ADA: New York city Nov. 16—indefinite.

REMEMBER THE MAINE (Eastern: John Whitely, mgr.): Red Bank, N. J., Feb. 21, Elizabeth 22, Philipsburg 23, Reading, Pa., 24, 25.

REMEMBER THE MAINE (Western; Charles H. Haystead, mgr.): Hoquam, Wash., Feb. 21-23, New Whatcom 24, Everett 25, Seattle 26-March 4, Portland, Ore., 6-11.

RICE, FANNY: New York city Feb. 27-March 4.

RIP VAN WINKLE: Savannah, Ga., Feb. 22, Brunswick 27, Jacksonville, Fla., March 4, St. Augustine 6, Ormond 7, Palatka 8, Sanford 9, 10, Tampa 12, Ocala 13, Jasper 17.

ROBERTSON, PUNCH: Temple, Tex., Feb. 20-22, Corsicana 23-25.

ROBSON, STUART: Minneapolis, Minn., Feb. 20-22, St. Paul 23-25.

ROGER BROS.: Providence, R. I., Feb. 20-25.

ROONEY, KATIE: Hartford, Conn., Feb. 20, 21, Pawtucket, R. I., 23-25, Paterson, N. J., 27-March 1.

RUBLE-KRETER: Colorado, Tex., Feb. 20-25.

RUSSELL, SOL SMITH: Dayton, O., Feb. 21, Columbus 22, Lima 23, Toledo 24, Lafayette, Ind., 25, St. Louis, Mo., 27-March 4, Topeka, Kan., 6, St. Joseph, Mo., 7, Des Moines, Ia., 8, Lincoln, Neb., 9, Omaha 10, 11.

SALISBURY STOCK: Milwaukee, Wis.—indefinite.

SAWTELLE DRAMATIC (J. Al. Sawtelle, mgr.): Chester, Pa., Feb. 20-25, Elizabeth, N. J., 27-March 4, Trenton 6-11.

SECRET SERVICE (Charles Frohman, mgr.): Brooklyn, N. Y., Feb. 13-25, Baltimore, Md., 27-March 4.

SHANTY TOWN: Moscow, Id., Feb. 21, Coltax, Wash., 22, Pullman 23, Victoria, B. C., 27, Vancouver 28, New Westminster March 1, Seattle, Wash., 2-4.

SHAW, SAM T.: Fresno, Cal., Feb. 20-25, Bakersfield 27-March 4, Santa Ana 6-11.

SHEARER, TOMMY (Harry R. Vickers, bus.-mgr.): Albany, N. Y., Feb. 20-25, Gloversville 27-March 4, Oneida 6-8, Canastota 9-11.

SHENANDOAH (Jacob Litt, mgr.): Newark, N. J., Feb. 20-25, Boston, Mass., 27-March 11.

SHERMAN, ROBERT: Ottumwa, Ia., Feb. 20-25.

SHORE ACRES (William B. Gross, mgr.): St. Paul, Minn., Feb. 19-22, Minneapolis 23-25, Sioux Falls, S. Dak., 27, Sioux City, Ia., 28, Lincoln, Neb., March 1, Beatrice 2, Omaha 3, 4, Kansas City, Mo., 6-8, St. Joseph 9, Leavenworth, Kan., 10, Topeka 11.

SIDE TRACKED (Eastern: A. Q. Scammon, mgr.): Elizabeth, N. J., Feb. 22, White Plains, N. Y., 23, Yonkers 24, Mt. Vernon 25, Brooklyn 27-March 4.

SIDE TRACKED (E. J. Walters, mgr.): Chicago, Ill., Feb 19-March 4.

SKINNER, OTIS: New Orleans, La., Feb. 19-25.

SOTHERN, E. H.: Washington, D. C., Feb. 20-25, Providence, R. I., 27-March 4, Boston, Mass., 6-25.

SOWING THE WIND (Julius Cahn, mgr.): Knoxville, Tenn., Feb. 21, Roanoke, Va., 22, Charleston 23, Norfolk 24, Newport News 25-27, Wilmington, Del., 28, Newark, N. J., March 6-11.

SPEAR COMEDY (Edward T. Spear, mgr.): St. Johns, N. B., Feb. 13-26.

SPEDDEN-PAGE: Wausau, Wis., Feb. 20-25.

SPOONERS, THE (Edna May and Cecil: B. S. Spooner, mgr.): Stamford, Conn., Feb. 20-25, Nashua, N. H., 27-March 4, Woonsocket, R. I., 6-11.

SPORTING LIFE: Chicago, Ill., Feb. 13-25.

SULLY, DANIEL: Greensburg, Ill., Feb. 21, Canton 22, Peoria 23.

TAYLOR, IRENE: Sistersville, W. Va., Feb. 20-25.

TENNESSEE'S PARDNER: (Arthur C. Aiston, prop. and mgr.): Denver, Col., Feb. 20-25.

THANHOUSER-HATCH STOCK: Milwaukee, Wis., Nov. 14—indefinite.

THAT MAN: Jersey City, N. J., Feb. 20-25.

THE AIR SHIP (Joseph M. Gaites, mgr.): Providence, R. I., Feb. 20-25, Boston, Mass., 27-March 4, Baltimore, Md., 6-11.

THE BELLE OF NEW YORK: Boston, Mass., Feb. 6-28.

THE CHAIN OF DESTINY: Portland, Me., Feb. 20-22.

THE CHRISTIAN (Viola Allen): New York city Nov. 28-March 4, Boston, Mass., 6—indefinite.

THE DAWN OF FREEDOM: New York City Feb. 27-March 4.

THE DAZZLER: Hot Springs, Ark., Feb. 21, Memphis, Tenn., 23-25.

THE EVIL EYE (Sidney R. Ellis, mgr.): Marietta, O., Feb. 22, Charleston, W. Va., 23, Huntington 24, Portsmouth, O., 25, Zanesville 27, Newark 28, Marion March 1, St. Mary's 2, Muncie, Ind., 3, Terre Haute 4, Evansville 5, Terre Haute 6.

THE GAY MATINEE GIRL (Edwin P. Hilton, prop and mgr.): Indianapolis, Ind., Feb 23-25.

THE HEART OF CHICAGO (Eastern: Ed W. Rowland, mgr.; Edwin Clifford, agent): Allentown, Pa., Feb. 21, Reading 22, Lebanon 23, Lancaster 24, Wilmington, Del., 25, York, Pa., 27, Harrisburg 28, Carlisle March 1, Pottstown 2, Chester 4.

THE HEART OF CHICAGO (Western; Lincoln J. Carter, prop.; David Conger, mgr.): Topeka, Kan., Feb. 21, Lawrence 22, Atchison 23, St. Joseph, Mo., 24, Falls City, Neb., 25, Beatrice 27, Lincoln 28, Hastings March 1, Kearney 2, Grand Island 3, Fremont 4, Missouri Valley, Ia., 7, Sioux City 8, Sioux Falls, S. Dak., 9, Rock Rapids, Ia., 10, Cherokee 11.

THE HEART OF MARYLAND (David Belasco, prop. and mgr.): Port Huron, Mich. Feb. 21, Lansing 22, Kalamazoo 23, So. Bend, Ind., 24, Grand Rapids, Mich., 25, Jackson 27, Adrian 28, Lima, O., March 1, Springfield 2, Newark 3, Wheeling, W. Va., 4, Zanesville, O., 6, Canton 7, Youngstown 8, Erie, Pa., 9, Rochester, N. Y., 10, 11.

THE HEART OF THE KLONDYKE: Newark, N. J., Feb. 20-25.

THE IVY LEAF (Adele F. Power, prop.; George T. Meech, mgr.): Pottstown, Pa., Feb 21, Lancaster 22, Tyrone 23, Altoona 24, Johnstown 25, Wheeling, W. Va., 27-28.

THE LAST CHAPTER: Philadelphia, Pa., Feb. 20-25.

THE LAND OF THE LIVING (Frank Karrington): Reading, Pa., Feb. 23-25, Paterson, N. J., 27-March 1, New York city 6-11.

THE LITTLE MINISTER (No. 2; Charles Frohman): Paterson, N. J., Feb. 21, 22, Elizabeth 23, Plainfield 24, Lancaster, Pa., 25, Harrisburg 27, Altoona 28.

THE MISSOURI GIRL: Grand Rapids, Mich., Feb. 19-22, Kalamazoo 23, Three Rivers 24, Elkhart, Ind., 25, La Porte 27, Auburn, March 2, Montpelier 3, Gas City 4, Elwood 6, Alexandria 7, Hartford City 8, Dunkirk 9, Portland 10, St. Mary's, O., 11.

THE NANCY HANKS: Nashville, Tenn., Feb. 20, 21.

THE PAY TRAIN (R. L. Forrester, mgr.): Hutchinson, Kan., Feb. 21, Lyons 22, Larned 23, Dodge City 24, Pueblo, Col., 25, Denver 26-March 4.

THE PRISONER OF SPAIN (Sanford Dodge; E. J. Carpenter, mgr.): Moscow, Id., Feb. 20, 21, Pullman, Wash., 22, 23, Dayton 24-27, Pendleton, Ore., 28-March 1, Caldwell, Id., 3, 4, Boise City 6, 7, Pocatello 8, 9, Park City, U., 10, Salt Lake City 11.

THE PRISONER OF ZENDA (Dan'l Frohman, mgr.), St. Joseph, Mo., Feb. 21, Nebraska City, Neb., 22, Lincoln, 23, Omaha 24, 25, Sioux City, Ia., 27, Des Moines 28, Ottumwa March 1, Keokuk 2, Hannibal 3, Canton, Ill., 4, Peoria 6, Davenport, Ia., 7.

THE REAL WIDOW BROWN (Eastern; A. Q. Scammon, mgr.): Mercer, Pa., Feb. 21, New Castle 22, Meadville 23, Jamestown, N. Y., 24, Warren, Pa., 25, Dunkirk, N. Y., 27, Perry March 1, Hornellsville 2, Corning 3, Wellsboro, Pa., 4, Lock Haven, 6, Renovo, 7, Lewisburg 8, Bethlehem 10, Norristown 11.

THE REAL WIDOW BROWN (Western): Milwaukee, Wis., Feb. 20-25.

THE SIGN OF THE CROSS: San Francisco, Cal., Feb 20-March 4.

THE SILVER KING (Carl A. Haswin): Trenton, N. J., March 4, Philadelphia, Pa., 6-11.

THE SLEEPING CITY: Norwich, N. Y., Feb. 21, Cortland 22.

THE SPAN OF LIFE: Chicago, Ill., Feb. 20-25, Cincinnati, O., 27-March 4, Louisville, Ky., 6-11.

THE SUNSHINE OF PARADISE ALLEY (Geo. W. Ryer, mgr.): Syracuse, N. Y., Feb. 20-22, Oswego 23, Fulton 24, Auburn 25, Lyons 27, Canandaigua 28, Geneva March 1, Penn Yann 2, Cortland 3, Binghamton 4, Owego 6, Norwich 7, Susquehanna 8, Carbondale, Pa., 9, Scranton 10, Wilkes-Barre 11.

THE TWO JOHNS: Massillon, O., Feb. 21, Wooster 22, Shelby 23, Bucyrus 24, Ada 25, Kentan 27, Delphos 28, Celina March 2, Lima 3, Findlay 4.

THE TURTLE: Buffalo, N. Y., Feb. 20-22, Toledo, O., 24, Columbus 24, Indianapolis, Ind., 25, St. Louis, Mo., 27-March 4.

THE VICTORIA CROSS (Martin J. Dixon, mgr.): New York city March 6-11.

THE VILLAGE POSTMASTER (J. Wesley Rosenquest): Boston, Mass., Feb. 13-March 4, Newark, N. J., 6-11.

THE WHITE HEATHER: New York city Feb. 20-25.

THE WORLD AGAINST HER (Agnes Wallace Villa): Montreal, Can., Feb. 20-25.

THROPP, CLARA (Charles Astor Parker, mgr.): Wahpeton, Minn., Feb. 27, Fergus Falls 28, Fargo, N. Dak., March 1, Grand Forks 2, Devil's Lake 4, Great Falls, Mont., 6, Dillon 7, Anaconda 8, Butte 9, 10, Helena 11.

THROUGH THE BREAKERS: Philadelphia, Pa., Feb. 20-25.

TOM EDSON THE ELECTRICIAN (J. F. Sullivan, mgr.): Chicago, Ill., Feb 20-25.

TUCKER, LILLIAN: Middlesborough, Ky., Feb. 20-25.

TWO LITTLE VAGRANTS (Edward C. White, mgr.): Albany, N. Y., Feb. 20-25, Worcester, Mass., 27-March 4.

UNCLE JOSH SPRUCEBY (Eastern): Kent, O., Feb. 21, Warren 22, Alliance 23.

UNCLE TOM'S CABIN (J. F. Stone): No. Platte, Neb., Feb. 22, Gothenberg 23, Lexington 24.

UNCLE TOM'S CABIN (Martin's): Lawrence, Mass., Feb. 22, Lynn, 24, 25.

UNCLE TOM'S CABIN (Davis and Busby): Butte, Mont., Feb. 20-28.

UNCLE TOM'S CABIN (Stetson: Eastern): Fall River, Mass., Feb. 21, 22, Newport, R. I., 23, Fitchburg, Mass., 25.

UNCLE TOM'S CABIN (Stetson: Western): So. Bend, Ind., Feb. 21, Elkhart 22, Coldwater, Mich., 23, Battle Creek 24, Jackson 25.

UNCLE TOM'S CABIN (Taylor Parwin): Alton, Ill., Feb. 25, Carlinville 26, Carrolton 27, Jerseyville 28, Winchester March 1,

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VARIETY.

AMERICAN BURLESQUERS (Bryant and Watson, mgrs.): Cleveland, O., Feb 20-25
AUSTRALIAN BEAUTIES (Bryant and Watson, mgrs.): Troy, N. Y., Feb. 20-22, Albany 23-25.
BIG SENSATION (Matt J. Flynn): Boston, Mass., Feb. 20-25.
BOHEMIAN BURLESQUERS: New York city Feb. 20-March 4, Brooklyn, N. Y., 6-11.
BOWERY BURLESQUERS (Hurtig and Seamon, props.; B. A. Myers, mgr.): Brooklyn, N. Y., Feb. 20-25, Providence, R. I., 27-March 4, Boston, Mass., 5-18.
BROADWAY BURLESQUERS (Dan Lewis, mgr.): New York city Feb. 20-25.
BROADWAY GIRL: Wilmington, Del., Feb. 20-25.
CITY CLUB: Indianapolis, Ind., Feb. 20-25, St. Louis, Mo., 27-March 4, Chicago, Ill., 6-18.
CITY SPORTS: Boston, Mass., Feb 20-25.
DEVERE, SAM: Cincinnati, O., Feb. 20-25, Indianapolis, Ind., 27-March 4, St Louis, Mo., 6-11.
EUROPEAN SENSATION BURLESQUERS (Geo. F. Hopper, mgr.): New York city Feb. 20-25.
FLEUR DE LIS BURLESQUERS: Boston, Mass., Feb 20-25.
GAY MORNING GLORIES: Philadelphia, Pa., Feb 20-25, Jersey City, N. J., 27-March 4.
HILL'S MASQUERADERS: Baltimore, Md., Feb. 27-March 4.
HOPKINS' TRANS-OCEANICS: Chicago, Ill., Feb 19-March 11.
HOWARD, MAY: Paterson, N. J., Feb. 20-25
HYDE COMEDIANS: St. Louis, Mo., Feb. 20-25, Kansas City 27-March 4, Chicago, Ill., 6-25
KNICKERBOCKERS: New York city Feb 20-25
LITTLE LAMBS: New York city Feb. 20-25.
MAJESTIC BURLESQUERS (Fred Irwin): Buffalo, N. Y., Feb. 20-25.
MERRY MAIDENS: Jersey City, N. J., Feb. 20-25.
MILDRED NOVELTY: Middletown, N. Y., Feb. 20-22, Port Jervis 23, 24
MISS NEW YORK, JR.: Philadelphia, Pa., Feb. 20-25, New York city 27-March 4.
MONTE CARLO GIRLS: Reading, Pa., Feb. 20-22, Wilkes-Barre 23-25.
NEW YORK STARS (Gus Hill): Newark, N. J., Feb. 20-25, Waterbury, Conn., 27-March 1, New Haven 2-4.
OCTOROONS (John W. Isham): Louisville, Ky., Feb. 20-25.
PARISIAN WIDOWS: Baltimore, Md., Feb. 20-25.
POUSSE CAFE: Harlem, N. Y., Feb. 20-25, New York city 27-March 11.
RENTZ-SANTLEY (Abe Leavitt, mgr.): Providence, R. I., Feb. 20-25, New York city 27-March 4, Paterson, N. J., 6-11.
RICE AND BARTON BIG GAIETY: St. Louis, Mo., Feb. 19-25, Detroit, Mich., 26-March 4, Toledo, O., 5-8, Indianapolis, Ind., 9-11.
ROBIN HOOD, JR.: Altoona, Pa., Feb. 20-22.
ROEBER, ERNEST: Philadelphia, Pa., Feb. 20-25.
ROSE HILL ENGLISH FOLLY: Philadelphia, Pa., Feb. 20-25.
ROYAL BURLESQUERS (Clark Bros.): Boston, Mass., Feb 20-25
SMITH AND GORTON (G. Paul and Willard; Col. G. E. Dunbar, mgr.): Redwood Falls, Minn., Feb. 20-21, Marshall 23, 24, Montevideo 25-27, Granite Falls 28-March 1, Willmar 2, 3, Litchfield 4-6, Faribault 7, 8, Chatfield 9, 10.
SOUTHERN SPECIALTY (Graham): Manchester, N. H., Feb 20-22.
SULLIVAN, JOHN L. (Wm. H. Sherwood, mgr.): Salt Lake City, U., Feb. 20, 21, Ogden 22, Carson, Nev., 23, Virginia City 24, Reno 25, San Francisco, Cal., 26-March 4.
VANITY FAIR: St. Louis, Mo., Feb 20-25.
WILBUR-MACK: Elmira, N. Y., Feb. 20-25, Wilkes-Barre, Pa., 27-March 4.
WILLIAMS' OWN: Newark, N. J., Feb. 20-25.

MINSTRELS.

BARLOW BROTHERS: Columbus, Kan., Feb. 21.
BEACH AND BOWERS: Burlington, Ia., Feb. 21, 22, Moline, Ill., 24, Davenport 25, 26.
FIELDS AND HANSON: Milton, Pa., Feb. 21, Bloomsburg 22, Berwick 23.
FIELD'S, AL. G.: Brattleboro, Vt., Feb. 21, Worcester, Mass., 22, Albany, N. Y., 24, 25, Schenectady 27, Glenns Falls 28, Plattsburg March 1, Burlington, Vt., 2, Ottawa, Can., 3, 4.
GORTON'S: Sedalia, Mo., Feb. 22, Jefferson City 23, Fulton 24, Mexico 25, Columbia 27, Paris 28, Moberly March 1, Macon 2, Palmyra 3, Pittsfield, Ill., 4, Beardstown 6, Rushville 7, Lewiston 9, Canton 10 Kewanee 13, Princeton 14.
HENRY, HI: Napa, Cal., Feb 22, Oakland 23-25.
PRIMROSE AND DOCKSTADER (J. H. Decker, mgr.): Philadelphia, Pa., Feb 20-25, Norfolk, Va., 28.
RICHARDS, PRINGLE, RUSCO AND HOLLAND'S: Portsmouth, O., Feb. 21, Chillicothe 22, Circleville 23, Washington C. H., 24, Springfield 25 Urbana 27, Piqua 28, Xenia March 1, Richmond, Ind., 2, Elwood 3, Marion 4, Kokomo 6, Shelbyville 7, Columbus 8, Madison 9, Seymour 10, Owensboro, Ky., 11.
SPENCER, LEN (Greater New York Minstrels): Montclair, N. J., Feb. 21, Morristown 22, Paterson 23-25, New York city 27-March 4
THAYER'S CAKE WALKERS AND MINSTRELS: New York city Feb. 20-25.
WASHBURN'S (J. M. Wall, mgr.): Bellows Falls, Vt., Feb. 21, Brattleboro 22, Shelburne Falls, Mass., 23, Springfield 24, 25, Albany, N. Y., 27, 28.

MISCELLANEOUS.

BELL CONCERT CO: So. McAlester, I. T., Feb. 21 Lehigh 22, Atoka 25, Denison, Tex., 27, Sulphur Springs March 2.
BOONES, THE (YAKI) (The Hindoo Hypnotists and Mind Readers): Waterloo, Ia., Feb. 20, 21, Des Moines 23, 24.
BOSTON LADIES' MILITARY BAND: (Allen J. Baker, mgr.): Flint, Mich., Feb 21, Howell 22, Detroit 23, London, Ont., 24, Glenco 25.
BOSTON LADIES' SYMPHONY ORCHESTRA (Frank W. McKee, mgr.): Utica, N. Y., Feb. 21, Johnstown 22, Gloversville 23, Schenectady 24, Hamilton 25, Waterville 27, Camden 28, Utica March 1, Oneida 2, Saratoga 3, Troy 4.
BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Chicago, Ill., Nov. 13—indefinite.
CANADIAN JUBILEE SINGERS: Chicago, Ill., Feb. 20, 21, Elgin 22, Marengo 23, Rockport 24, Freeport 25, 26.
CARRINGTON CONCERT CO.: Waukon, Ia., Feb 20, 21, Lansing 22, 23, Clear Lake 25-27, Adrian, Minn., March 1, 2.
COYLE'S MUSEUM: Pensacola, Fla., Feb. 20-25
GRIFFITH, E. C. (Hypnotist): Perry, Okla., Feb. 20-25.
HERRMANNS, THE: Memphis, Tenn., Feb. 20, 21, Jackson 22, Cairo, Ill., 23, Paducah, Ky., 24, Evansville, Ind., 25.
FLINTS, THE (Hypnotists): La Fayette, Ind., Feb. 20-22, Alton, Ill., 23-26, Springfield, Mo., 27-March 4, St. Joseph 6-11.
HOLMES, BURTON: New York city Feb. 20-March 4.
KNOWLES (Hypnotists: E. E. Knowles, mgr.): Ioia, Kan., Feb. 20-22, Osawatomie 23-25, Baldwin 27-March 1, Oskaloosa 2-4, Holton 6-8, Lawrence 9-11.
MARO (Magician) Altoona, Pa., Feb. 21, Greenville 22, 23, Warren 24, 25.
MILDRED NOVELTY: Middletown, N. Y., Feb. 20-22, Port Jervis 23-25, Newton, N. J., 27, 28, Washington March 1.
NASHVILLE STUDENTS: Mound City, Mo., Feb. 23, Tarkio 24, Nebraska City, Neb., 25.
PERKINS, ELI: Oneida, N. Y., Feb. 21, Austin, Pa., 23, Mt. Joy 24, Irwin 25, Antwerp, N. Y., 27, Gouverneur 28.
RENO (Magician): Emerson, Neb., Feb. 21, Wake-

SANTANELLI (M. A. Mosely, mgr.): Lexington, Va., Feb. 20-25, Staunton 27-March 4.
SOUSA'S BAND: Springfield, Ill., Feb. 21, Kansas City, Mo., 22, Topeka, Kan., 23, Lincoln Neb., 24, Denver, Col., 25, 26, Pueblo 27, Grand Junction 28, Salt Lake City, U., March 1, San Francisco, Cal. 3-5, Santa Rosa 6, Oakland 7, Salinas 8, San Jose 9, San Francisco 10, 11.
THAYER'S CAKE WALKERS: Hightown, N. J., Feb 21, Perth Amboy 22, Freehold 23, Matteawan 24, Red Bank 25.
WESTERN CONCERT CO. (J. Franklin Coveny, mgr.): Chicago, Ill., Feb. 20-25.

ARENA NOTES.

It was announced in London last week that Barnum and Bailey's Circus would remain in England permanently, an English stock company being formed to manage the enterprise.

Harry J. LeVene, the bogus press agent for Buffalo Bill's Wild West, who swindled theatrical people in Elmira, Boston, New York, Philadelphia, and Buffalo, was arrested at Cincinnati Feb. 10. He was fined $50 and sentenced to thirty days in the Cincinnati penitentiary.

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Splendidly presented by
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Evenings at 7:45. Matinees at 1:45.
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THE GREAT DRURY LANE SENSATION,
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Ambroise Thomas' Melodious
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Popular Prices. Matinees Daily.

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Von Bernenstein in Rupert of Hentzau.
Management DANL. FROHMAN.
Robert Eliott shines as Lieut Von Bernenstein. His acting is excellent, imbuing the part with his own undaunted courage and heartfelt devotion. A character, which in less capable hands would be colorless, Mr. Eliott causes it to stand out with a vividness which attracts and holds attention throughout.—*Toledo Critic, Jan. 22, 1899.*

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Miss Truax met all the exacting demands of the character of Hazel Kirke in a manner that gained for her fresh professional laurels. A more charming village maiden than Hazel would be difficult to find on any stage.—*Syracuse Herald, Feb. 7.*

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TELEGRAPHIC NEWS

CHICAGO.

Spring Weather Helps Business—A Lively Row at the Court Theatre.

(Special to The Mirror.)

CHICAGO, Feb. 20.

While you were struggling through snowdrifts last week our spell of arctic weather was succeeded by a delightful Spring-like article that chased the housed-up people into the theatres, and every attraction did well. Little Marshall Wilder was the chief beneficiary. He made a big hit in vaudeville at the Chicago Opera House, and the theatre was packed every time he told his stories. He returns March 12, appearing at Hopkins'.

The February dinner of the Forty Club occurs tomorrow evening at the Grand Pacific Hotel, and among the guests will be De Wolf Hopper, Robert Hilliard, Willie Collier, R. A. Roberts, H. A. Cripps, John W. Gates, Frank Burbeck, Edmund Stanley, Alfred Klein, Fraser Coulter, Joseph Wheelock, Walter Damrosch, and Louis Nethersole.

Litt's big scenic production, Sporting Life, was produced at McVicker's last night, succeeding What Happened to Jones, and an audience that jammed the house shouted its approval of the melodrama. All last week Roberts and the company worked to secure a smooth first performance, and the success of the play was immediate. Hilliard, Wheelock, Barbeck, Coulter, Roberts, Miss Otis, and the others made hits, and the mounting was unexcelled. It is due for one of those great Litt runs of five weeks.

I have been thinking it over for some time, and I have finally arrived at the conclusion that the real "Whiteman's burden" is the "coon song." Tag!

Hopper has been doing a wonderful business in The Charlatan at the Columbia. This is his second and last week. The long man has a fortune in his latest opera, and no one deserves it better than he.

William H. Crane in The Head of the Family has in the Misses Haswell, Oliver, Haskins, Wallis, and Lester a bevy of the handsomest and best dressed women I have ever seen together in any play. Miss Nethersole succeeded Mr. Crane at Power's New Theatre to-night in The Second Mrs. Tanqueray, and was greeted by a large audience. Later in the week Miss Nethersole will be seen in The Termagant. Maude Adams March 6.

This is the seventieth birthday of Joseph Jefferson, and last Saturday Edward Freiberger devoted two pages of his paper to autograph tributes to Mr. Jefferson from his friends, among them Francis Wilson, H. C. Barnabee, Olga Nethersole, Viola Allen, Mrs. Leslie Carter, May Mannering, W. H. Crane, J. H. Stoddart, Laurence Hutton, and De Wolf Hopper.

The Ellis Opera company has done very well at the Auditorium, and this is the second and last week. The opera this evening was Romeo and Juliet, and an immense audience applauded Melba and Alvarez, who is a wonderful tenor.

At Gay Coney Island followed 1492 at the Great Northern Theatre yesterday, and next Sunday Marie Wainwright will begin a week's engagement. The business at this house under the new management has been very large.

Yesterday the Hopkins Stock company gave the first production in America of an English melodrama, Her Wedding Day, and at the Dearborn The Senator followed Charley's Aunt, the stock company giving a very good performance of the old Crane play.

Blanche Marchesi gives two song recital this week at University Hall, Wednesday and Saturday.

Matthews and Bulger had a very good week at the Grand Opera House in By the Sad Sea Waves, and were followed there last evening by Willie Collier in The Man from Mexico. To me Collier is the funniest man on the stage, now that Nat Goodwin has taken to serious work.

Walter Damrosch, of the Ellis Opera company, lectures on Die Gotterdammerung Thursday afternoon at University Hall before the Chicago Amateur Musical Club.

Stuart Robson will be seen at the Grand Opera House March 5 in his new play, The Meddler, and next Sunday Anna Held comes to the Columbia in The French Maid. Hopper's first week there, by the way, was the largest the Columbia has had this season.

J. K. Tillotson's new American military drama, Report for Duty, had its production here yesterday over at the Academy of Music, Willis Granger and Selma Herman in leading roles.

The Span of Life went over to the Court Theatre yesterday, and there was a hot time when the curtain failed to go up an hour after announced time. The crowd waxed riotous, tore up seats and carpets, ripped out fixtures, and threw things. The excitement was about an attachment against the company's manager and an alleged illegal presentation of the play. The police quelled the row and money was refunded.

World, Garnella and Mack had two big houses up at the Alhambra yesterday in their successful farce, Town Topics.

Charles E. Blaney's Tom Edson the Electrician is the bill this week at the Adelphi.

Next Friday the Chicago Press League, composed of the women of the press, will give a luncheon in honor of Miss Nethersole in the Auditorium banquet hall.

Cornelius Gardiner, who has been hiring chorus girls for Frank Daniels and Kirke La Shelle out at 'Frisco, has written Kirke that he has found a new soubrette named Dewey Manila Philopene!

Tony Denier sends me a true soubrette name from an English pantomime bill—Vera Verity.

Ed Salter, with Why Smith Left Home, writes me from the Coast that Frank Curtis has just returned from Honolulu and is about to purchase the Southern Pacific road. Salter says that Matt Berry is painted on a tableau drop of Leavitt's Spider and Fly to represent Aguinaldo. In San Jose the landlord said to Ed: "I like your troupe because you done everything you had the pictures for." Loys Sedoh, Mary Vosin, and Lillian Kaga figure in The Spider and the Fly cast. Eugene Wiener is the comedian.

From far off Seattle, Earle C. Way, of The Pulse of New York, sends me the names of June May July—date book soubrette.

Talk about Weber and Fields! I asked a witness in my police court the other day how long ago he left certain premises, and he replied: "Abound fife months ago—on an aferage." Then I asked how long ago he had seen the prisoner, and his answer was: "Oh, abound dree weeks ago—py sight."

Well, the regular annual holiday of advance agents comes this week. I don't believe that any self-respecting advance agent would work on Washington's Birthday—except the man ahead of the Cherry Sisters.

"BIFF" HALL.

BOSTON.

Blizzard Boomed Business—Bills in Beantown—Benton's Nameless Dog.

(Special to The Mirror.)

BOSTON, Feb. 20.

There are not many novelties in town to-night, but the coming of a holiday promises to make the week profitable all around. Last week's blizzard might have been expected to knock business to bits, but on the contrary so many suburbanites were imprisoned in town that it was a case of standing room only in almost every theatre.

Richard Mansfield's last week was unfortunate for him. On Monday he was so affected by hoarseness that it was announced that the evening performance would have to be abandoned. Before night, however, his doctors insisted that he should take a complete rest of a week to recuperate from the overwork attendant upon the production of Cyrano de Bergerac. Consequently the Hollis was dark all last week. Mr. Mansfield gained greatly in strength by the week of rest, but by physicians' advice he has canceled his remaining two weeks here and has gone to New York to recuperate thoroughly, expecting to resume at Baltimore Mch. 6.

Francis Wilson continues at the Tremont in The Little Corporal. It was amusing to see the way in which one or two of the minor society writers referred to the "large audiences attracted to welcome Lulu Glaser at the Tremont," the poor star being left completely out of the paragraph. I wonder if that means that Miss Glaser has the starring bee in her bonnet.

The Bride Elect is at the Boston for a week.

At the Park The Village Postmaster is doing well, and by this time Boston people are realizing that the play has been seen here before in spite of the fact that it was erroneously referred to as the original presentation. Frank Mordaunt and Annie Buckley have made hits and so have pretty little Vivian Townsend and Eugene Powers.

Down in Dixie has been seen in Boston before, but the fact that there is a supplementary cake walk competition this week will probably make the engagement a big one at the Columbia. Kate Claxton in The Two Orphans will follow.

The Grand Opera House is holding up its record for new plays this season. Johnny on the Spot is there this week, with Monroe and Mack, supported by Boyle and Graham, Holmes and Dixon, and Annie St. Tel. The Air Ship with Marie Stuart follows.

The Prodigal Daughter is the play of the week at the Castle Square, and its production brings about a novelty. Ordinarily a production is kept on only a week, but when this was announced the call was so great that it was promptly decided to keep it on a fortnight. The Idler is in rehearsal.

N. S. Wood has concluded his starring engagement with the stock at the Bowdoin Square and he is succeeded to-night by Mme. and Augustin Neuville, who present their moss-covered favorite, The Boy Tramp. Kidnapped will follow.

It continues to be a case of sold out at every performance with The Belle of New York at the Boston Museum, but the play will remain there only one week after this.

The boys on the *Herald* seem to be budding out as dramatists, as Herbert A. Kenny is to have a farce-comedy played at the Grand, and Ernest A. L. Hill will have one produced at the Bowdoin Square.

Wild rumors have reached town of a gang of speculators preparing to sweep down on Boston simultaneously with the arrival of The Christian. If they will take a lesson from the sad fate of those who started up in business when Cyrano de Bergerac opened they will keep away. Boston will buy tickets at the box-office, but never on the sidewalk.

William Norris had a trying time reaching town to resume his original part in The Belle of New York. D. L. Don had left to go to Australia, and Norris was coming, but got caught in the snowdrifts between here and New London and came in twenty-four hours late.

Ada Gardner is recovering from a serious illness in this city.

The *Journal* has an innovation in its Sunday dramatic leader, which is now signed by Lewis C. Strang. It is the only Sunday paper to have such an introduction, while the daily department of news in the *Post* is looked for regularly by all who are interested in stage matters.

Burt Haverly has been engaged for Bimbo of Bombay.

George W. Wilson came to town a week ago to-day with his company especially to play at the charity matinee arranged by Miriam O'Leary Collins. As a result of this generosity the party got caught by the blizzard and lost the evening performance, for which the house had been sold out.

Margaret McLaren Eager is rehearsing some hundreds of children for the spectacle The Pied Piper of Hamelin, which is to be given for charity at the Boston early in March.

A quick juggle of dates was made so that E. H. Sothern might get into New York early with The King's Musketeer. He was booked for the Hollis Mch. 6, but Julia Marlowe will come there instead with her new play, Colinette.

The tenancy of the Columbia next season has been fixed and in a manner that will give satisfaction to the great majority of playgoers. Charles Barton, who was the first resident manager there for R. M. Gulick and Company, and who was here last week with Steve Brodie, will take the house and conduct it along the lines of the past several seasons. Tom Henry's friends will be sorry to lose him from the house, but they will be glad that such a prince of good fellows is coming back as Charles Barton.

Edith Abell will lecture on Italian theatres to the Playgoers' Club to-morrow. She was formerly one of the best character singers in Boston comic opera and her retirement from the stage was a genuine loss.

Mch. 27 is the date on which the Grau Opera company will come to the Boston for a fortnight.

L. H. Mudgett, manager of Music Hall, proved himself a philanthropist on the night of the great storm. Hundreds of women were caught in town and could not get shelter at the hotels for any amount of money. Mr. Mudgett was equal to the emergency and opened Bumstead Hall and sent out a general invitation through the police.

John J. McNally was one of the petitioners before the street commissioners last week asking that Dalmatia Street be changed to Woodcliff Street.

I want to see Herbert K. Betts. I have just received a circular filled with press notices, and I take the liberty to quote what the press—great is the power—says: "Herbert Betts is a born actor, and the inspiration of the stage pervades his whole nature. Even in casual conversation the flash of his eye, the play of his countenance, and the intonation of his voice betray his calling." Now isn't that lovely?

William Humphrey recovered sufficiently so that he played at the Castle Square last week and received a great welcome after his serious illness.

William Smith, at one time assistant manager at the Castle Square, was in town last week on business. He has left the profession and is engaged in commercial pursuits.

Maude Odell tells me that when she was conducting a church fair at her South Carolina home three weeks ago the great hit was made with the Boston baked beans which she had for sale.

Mch. 6 will be a lively date in Boston theatricals. May Irwin will open at the Park: Viola Allen will come to the Museum with Joseph Haworth and Jack Mason: Marion Manola will be at Keith's: Julia Marlowe will be at the Hollis, and the Geisha will open a return engagement at the Tremont.

I am in trouble. I've just been given a dog, but it came without a name and the trouble is over a proper title. First I thought of "Biff" Hall's soubrette directory, but the dog's sex made that out of the question, and now I am trying to decide whether to name it for Sam Freedman or Eddie Dunn.

JAY BENTON.

PHILADELPHIA.

Effects of the Storm—Grand Opera House and Burlesque—The Stock Companies.

(Special to The Mirror.)

PHILADELPHIA, Feb. 20.

The blizzard of 1899 will long be remembered by our theatrical managers. During the week following the street cars were stalled in the depots, business was at a standstill, and receipts were nominal. The Chestnut Street Theatre, Chestnut Street Opera House, and Park Theatre were closed Feb. 13, but all the theatres in the city were open the following evening.

Maurice Grau's company from the Metropolitan Opera House, New York, with orchestra and ballet, give two performances at the Academy of Music this week, Lohengrin in German Feb. 21; Les Huguenots in Italian Feb. 23.

Manager Charles M. Southwell, of the Grand Opera House, is making a popular success with the revival of extravaganzas and will make a special feature of them for the rest of the season. David Henderson will superintend the spectacles, Aladdin, The Crystal Slipper, Arabian Nights, Ali Baba, and Bluebeard, Jr. For four nights this week 1492 remains the programme, with new specialty features, Pico in stilt act and Edison's cinematograph. The week closes with Evangeline. Next week Aladdin, Jr., on an elaborate scale, with the following in the cast: Thomas H. Persse, Edith Mason, Bessie Fairbairn, Arthur Wooley, Ruth White, William Wolff, John J. Raffael, Bertha Hayes.

The Kendals, presenting The Elder Miss Blossom, will begin their American tour next season in this city Oct. 9.

Della Fox in The Little Host, supported by a good company, is in her second and last week at the Chestnut Street Theatre. Julia Arthur in A Lady of Quality follows Feb. 27 for two weeks.

On and Off opened to-night at the Broad Street Theatre to fill in a two-weeks' gap before the engagement of John Drew in The Liars Mch. 6.

The Last Chapter, George H. Broadhurst's new play, is at the Chestnut Street Opera House for this week. Edgar Davenport, Grace Filkins, Edwin Holt, Annie Wilton, Harrison Armstrong, Thomas Wise, and Clara Emory fill important roles. The theatrical event of the season is the engagement booked at this theatre of Nat C. Goodwin, which opens Feb. 27 with Nathan Hale, its first production here. The Cowboy and the Lady, by Clyde Fitch, will be placed in rehearsal and produced during this engagement.

The Park Theatre presents for this week a sensational melodrama titled Through the Breakers, with a first-class company, including Maud Banks, Sol Aiken, George Middleton, Hope Booth, George De Long, William Stone, J. H. Cossar, and Josie Bacon. The mechanical sea set is a marvel of stage illusion and aroused genuine enthusiasm. A large audience witnessed its initial representation here. Steve Brodie with On the Bowery week Feb. 27.

Primrose and Dockstader's American Minstrels were greeted by an immense audience this evening at the Auditorium. The company includes many favorites. McFadden's Row of Flats follows Feb. 27.

The Telephone Girl, with Louis Mann and Clara Lipman, is at the Walnut Street Theatre this week, and will be followed by Ward and Vokes Feb. 27.

The management of the Girard Avenue Theatre proves its liberality and enterprise by presenting this week Old Jed Prouty, this being its first representation by a stock theatre in this country. The scenic effects are all new and the clever and artistic company give life to all the well-known characters. Valerie Bergere in her noted delineation of Carmen Feb. 27 is already attracting large advance bookings.

The stock company of Forepaugh's Theatre is giving an elaborate production of The Cotton King, with George Learock and Carrie Radcliffe in the chief roles. The test of the stock company will take place next week, when Ingomar will be presented, and Mrs. John A. Forepaugh feels certain of the financial and histrionic success of her stock company.

Max Arnold, the blind comedian, will receive his annual benefit at the Chestnut Street Theatre on the afternoon of Apr. 14.

Have You Seen Smith is the best advertised play of the season in this city, and the opening to-night at the National Theatre proves the value of good management. Feb. 27 Casey's Wife.

The Standard Theatre Stock company presents The White Squadron, in which Fanny McIntyre makes her first appearance since her recent illness. John J. Farrell, Emma Bell, Edith Ward, Del De Lewis, W. C. Holden appear in prominent roles. The vaudeville between the acts introduces Mr. and Mrs. Jene Hughes, Bixley and Weston, Campbell and Beard, Mitchell and Prince, Alice Carmelo. Business very large.

A Stranger in New York having done full service down town is the week's attraction at the People's Theatre in the Kensington district. John D. Gilbert enacts the title role. Feb. 27 London Life.

The Eleventh Street Opera House, with Dumont's Minstrels, continues prosperous. The new burlesques are The Blizard Hotel and The Vineland Curfew Law.

Johnstone Bennett in A Female Drummer, who broke all records at Gilmore's Auditorium week of Jan. 9, will shortly play a return engagement at that popular house.

The Boston Symphony Orchestra, with Lady Halle, the violiniste, appeared at the Academy this evening. Sorrentino and Banda Rossa matinee and evening Feb. 22.

S. FERNBERGER.

WASHINGTON.

What the Blizzard Did—Bills of the Week—News of the Snowbound Capital.

(Special to The Mirror.)

WASHINGTON, Feb. 20.

The conditions that ushered in the past week were of a nature that this city has not experienced in over half a century, a northwestern blizzard virtually burying Washington under huge snowdrifts. Several attractions at the theatres were unable to reach the city. John Drew at the Lafayette Square, Ward and Vokes at the Columbia, and the Vaudeville company at the Bijou failed to connect, and those houses were closed. The theatres open were the New National, with Julia Arthur in A Lady of Quality, the Academy of Music with In Old Kentucky, the Lyceum with Fred Rider's Moulin Rouge, and the Grand Opera House with a portion of the advertised vaudeville bill. The attendance was extremely light all round. Julia Arthur gave a performance for the few that had weathered the storm, and refused to listen to proposals to dismiss the audience. John Drew's company was here, but Mr. Drew had delayed his departure from Baltimore until a later train, and was snowed up between that city and Washington. He reached here Tuesday night and commenced his engagement with the Wednesday matinee. Ward and Vokes and leading members of their company were snowbound at Richmond, Va., and did not reach this city until Wednesday afternoon, opening their engagement that night. The Bijou's people arrived the same day. The Grand Opera House bill was further strengthened Wednesday by the arrival of the O'Kabe Imperial Japanese Troupe, but was not fully completed until the arrival Thursday of Kittie Mitchell. With the car lines again in operation the close of the week witnessed good attendance at all houses.

The unostentatious contribution of $1,000 to the District Charities for distribution among the poor of this city, given by B. P. Cheney, the husband of Julia Arthur, has been warmly commended. Coming as it did from a stranger in a strange city, the gift was all the more surprising and commendable.

Annie Russell in Catherine opened to-night at the New National Theatre. May Irwin will follow.

E. H. Sothern in The King's Musketeers commenced a week at the Lafayette Square. Edith Crane, the new leading woman, was praiseworthy. The company also includes Katherine Florence, Rebecca Warren, Kate Pattison-Selten, C. P. Flockton, Rowland Buckstone, Marshall Stedman, Morton Selten, Arthur Lawrence, and Daniel Jarrett. A Colonial Girl will be given during the week. A Runaway Girl next week.

The Columbia Theatre this week presents The Geisha and The Circus Girl. The Geisha commencing the week. A large audience was in attendance to-night. Charles Danby, Thomas Ricketts, W. H. Tre Denick, Bert C. Thayer, Albert A. Parr, Arthur Stanford, William Ellwanger, Frank Knight, Taylor Williams, W. L. Romane, Minnie Ashley, Helen Royton, Maud Bliss, Claudia Petite, Jennie Fowler, Leona Amrose, Ellie Rock, Jessie Ditt, May Norton, and Laura Tappen appear to advantage. Digby Bell in Joe Hurst, Gentleman, will follow.

A Texas Steer attracted excellent attendance to the Academy. Katie Putnam plays Bossy with good effect. Herbert E. Sears as Maverick Brander did good work. Will H. Bray still retains The Minister from Dahomey and scores his usual success. Frank A. Girard, H. B. Emery, Gustave Neaville, Charles H. Stevens, W. H. Schrant, George C. Denton, Zelda Paldi, Julia Graves, Gertrude Reynolds, and Florence Gerald deserve mention. Thomas E. Shea in The Man o' War's Man is underlined.

Managers Luckett and Dwyer, of the Columbia, have acquired a large store in the Metzerott Building, adjoining the rear of their stage. After alterations are made the store will become a part of the stage. This will give room for the handling of scenery and will save overcrowding during the engagement of Richard Mansfield in Cyrano de Bergerac, which commences March 13.

As a result of the blizzard the appearance in concert of Pol Plancon, assisted by Antoinette Trebelli and David Mannes, Tuesday afternoon at the Lafayette Square, was declared off and an excellent advance sale was refunded. Another concert will be arranged for a later date.

Manager John W. Dunne, of A Milk White Flag, Mary Marble, and other members of the company, due at Norfolk last Monday, could not get further than this city. Maude Adams' opening in Baltimore was interfered with by members of her company being detained here. The Last Chapter company stayed with us against their will, and The Westerner company was also a visitor owing to the blockade.

Otto E. Sellhausen, treasurer of the Academy of Music, and Eva L. Fischer, a local society belle, were married Feb. 15. The reception was attended by many professionals. The music was furnished by the Academy Orchestra.

Burton Holmes concluded his lectures at the Columbia last Wednesday.

Julia Vallette will give two song recitals at the Universalist Church Feb. 28 and March 15.

Managers Burke and Chase, of the Grand Opera House, gave a special invitation matinee to the school children of Washington Saturday morning to witness Prince O'Kabe's troupe of Japanese acrobats. The house was crowded.

Colonel Robert G. Ingersoll will lecture at the New National Theatre Feb. 26 on "The Devil," and the following afternoon Moriz Rosenthal will give a piano recital.

The Choral Society will present for their second concert at Congregational Church, Feb. 28, Verdi's Requiem. The society will be assisted by Katherine Hilke, Mary Louise Clary, J. H. McKinley, Dr. Carl Dufft, and John Porter Lawrence.

May Francis Stetson will give a dramatic recital from Macbeth at the Universalist Church 23, portraying all of the principal characters.

JOHN T. WARDE.

ST. LOUIS.

A French Maid, the Rays, and Other Attractions—Theatrical Chat.

(Special to The Mirror.)

ST. LOUIS, Feb. 20.

Last night W. H. Crane opened in The Head of the Family at the Olympic.

At the Century this week A French Maid is the bill. Anna Held has the star part.

Last night melodrama gave way to comedy at Havlin's, the Rays being the attraction in A Hot Old Time.

Manager Giffen certainly deserves special mention for the way in which he put on The Lottery of Love at the Grand Opera House.

Yesterday Hyar's Comedians opened for a week's run and two crowded houses saw one of the best of vaudeville performances.

Lawrence Hanley met with an enthusiastic reception last week at the Imperial, when a revival of the production of Othello was given. Yesterday An English Rose, for which extra preparations were made, opened. It met with a hearty reception.

Yesterday a new bill was offered at the Columbia to big audiences. The management added a new feature in the Columbia Theatre Comedy company, who will continue indefinitely, producing the newest and best of current one-act successes. The one offered yesterday was The Day Before the Wedding. The company is composed of Adele Block, May Louise Aigen, Eleanor Robson, John Daly Murphy, and Francis Byrnes, with Richard Baker as stage manager. The people on the vaudeville programme were Caron and Herbert, the second week of Lillian Burkhart in the little sketch The Rowan Tree, James H. Cullen, the Two Graces, the Parsparts, and Robert Myers.

There was a double show at the Standard last week, the Vanity Fair company and the Tammany Tigers. Both drew big audiences. Yesterday the favorite Rice and Barton Big Gaiety company held the boards and scored heavily.

Arthur Geserich, treasurer at the Imperial, will take his benefit Mch. 6, when Faust will be given.

On Friday evening, Feb. 24, the French Opera company of New Orleans will begin a limited engagement at Music Hall, opening with Halevy's La Juive.

Minnie Radcliffe, formerly of James O'Neill's company, now the leading lady of the Imperial, made her initial bow yesterday and scored quite a success.

W. C. HOWLAND.

CINCINNATI.

The Neill Stock Company in A Parisian Romance—Bills of the Week.

(Special to The Mirror.)

CINCINNATI, Feb. 20.

Jack and the Beanstalk made its second appearance at the Grand to-night, when it began a week's engagement. Emilie Beaupre was seen in the title-role. William H. Crane is underlined.

Mansfield's famous role of Baron Chevrial is assumed by James Neill at the Pike this week, where the Neill company is presenting A Parisian Romance. Scenic Artist McGreer has outdone himself, and the production is elaborate. The attendance yesterday was large.

Mathews and Bulger are at the Walnut the current week, giving their musical farce-comedy skit, By the Sad Sea Waves. They have a strong company of specialty artists, and their acts are all well rendered.

The Atkinson Comedy company is in full possession of Heuck's, where it is producing Peck's Bad Boy. The company has a number of specialists.

Ching Ling Foo is the headliner at the Fountain.

Anna Held was seen in the title-role in The French Maid at the Grand Saturday afternoon and evening.

The Tony Farrell company is at the Star, where it is presenting the farce-comedy, Garry Owen.

The Ellis Opera company will give a short season of grand opera at Music Hall Monday, Tuesday, and Wednesday of next week. The operas announced are La Bohème, Siegfried, and Romeo and Juliet. Melba will be heard twice during the engagement.

Fanny Everett, the leading burlesquer with Miaco's City Club, was confined to her room for several days during the past week with pneumonia.

Fred Frear will have charge of the light opera at Chester Park during the Summer season.

C. J. Alden has been secured as the successor to C. W. King in the Neill Stock company and made his first appearance yesterday as Tirandel in A Parisian Romance. Benjamin Howard has joined the same company and will be seen next Sunday in Jim the Penman.

All the theatres will give special matinees on Washington's Birthday.

WILLIAM SAMPSON.

BALTIMORE.

Attractions at the Theatres—Blizzard Notes—Gossip.

(Special to The Mirror.)

BALTIMORE, Feb. 20.

James K. Hackett appeared at Ford's Grand Opera House this evening in Rupert of Hentzau. Next week The Geisha and The Circus Girl will be presented.

Julia Arthur is seen at the Academy of Music this week in repertoire, presenting during the engagement A Lady of Quality, As You Like It, Pygmalion and Galatea, and Mercedes. Miss Arthur is supported by W. S. Hart, Charles Kent, T. B. Bridgeland, Robert McWade, Florence Conron, Marie Bingham, Agnes Knights, and others. William Gillette in Secret Service will follow.

The Lyceum Theatre Stock company appears this week at the Lyceum Theatre in Ruth's Romance. Gringoire or the King's Pleasure, and A Pantomime Rehearsal. The plays will call for the full strength of the company. On Washington's Birthday John W. Albaugh's patriotic play, Trenton, will be presented in place of Gringoire. The bill next week will be Ours.

Casey's Wife is the attraction at the Holliday Street Theatre. It is presented by a very good company, and will be followed by Chattanooga.

Next Thursday evening Emma Juch and the Kaltenborn String Quartette will be heard in concert at the Music Hall.

Stephen Grattan has resigned from the Lyceum Theatre Stock company.

There was no performance at the Lyceum Theatre on last Monday night, owing to the blizzard. All of the other theatres gave performances, which, however, were sparsely attended.

HAROLD RUTLEDGE.

AMATEUR NOTES.

The monthly performance of the Amaranth Dramatic Society was postponed from last Wednesday to Thursday evening, and, notwithstanding the inclement weather, the Academy of Music, Brooklyn, was well filled. The strongest players of the Amaranth were selected for the presentation of Diplomacy, and the production was pronounced the most successful of this society's capital performances given this season. Helene Wintner, who is soon to debut on the professional stage, cleverly personated Countess Zicka. Frederick Bowne as Count Orloff, Harry C. Edwards as Baron Stein, and Marion Stanley as Dora achieved distinction in their respective roles.

The Amaranth announces the presentation for the first time on any stage of a new play by Denman Thompson and George W. Ryer, entitled Our New Minister, as their next monthly offering at the Academy, Brooklyn.

The Booth Society presented The Lost Paradise at the Criterion Theatre, Brooklyn, last Friday evening, putting forth an excellent company. The Open Gate and Incog are to be given to-morrow (Wednesday) evening.

The Manheim Dramatic Club gave a most successful performance of The Grey Mare, at Manheim Hall, Philadelphia, Pa., on Feb. 11. In the cast were Henry M. Janvier, George P. Deacon, Francis W. Slaughter, George Y. Edwards, Paul Pearson, S. Decatur Smith, Jr., Kern Dodge, E. Bailey Seymour, Jr., Emily R. Perkins, Theodora Richards, Margaretta E. Bullus, and Margaret S. Moorhead. Henry Ludlam staged the play.

DEATH OF MADAME PONISI.

Madame Ponisi (Elizabeth Ponisi Wallis), whose long and successful career made her popular with the playgoers of two generations, died at Washington, D. C., on Feb. 13, of rheumatism, after an illness lasting six months.

Madame Ponisi was in her eighty-first year, having been born Dec. 15, 1818, at Huddersfield, Yorkshire, England. Her maiden name was Elizabeth Hanson. She did not come of theatrical stock, but the sight of the strolling players that visited Huddersfield aroused in her the desire to go on the stage. This desire was soon gratified, for when quite young she married James Ponisi, an actor. She made her first appearance at Barnard Castle, Durham, in 1838, in a farce called Mr. and Mrs. Pringle. She had walked twenty-five miles to reach the town, and fainted from fatigue when she arrived, but recovered in time for the performance. She remained at Barnard Castle a month, appearing, among other plays, in Father and Son, and The Ladystone Ell, or the Fiend of the Lighthouse. After leaving this place, Madame Ponisi continued to tour the English provinces, frequently afoot, as the company was too poor to pay traveling expenses. She played the provinces for about twelve years, playing leading characters. For one week at Newcastle-on-Tyne she supported Macready, who praised her highly. She was leading woman for one season at Newcastle, and for two seasons at Brighton, and eventually attracted the attention of a London manager, and she was engaged for the part of Lady Walsingham in The Secretary, in which she appeared at the Surrey Theatre, London, on Dec. 26, 1848, playing second leads to Mrs. Vincent. Shortly after she assumed the leading role and remained at the Surrey for two seasons. In September, 1850, she sailed for America, and made her debut in this country at the Walnut Street Theatre, Philadelphia, under the management of Ethelbert Marshall, on Oct. 7, 1850, as Marianne in Sheridan Knowles' play, The Wife. During the week of her debut she played seven characters. She was then transferred to Marshall's other theatre, the old Broadway, corner of Worth Street, in New York, making her first appearance in this city on Nov. 11, 1850, as Lady Teazle. Though she had had but two days of study and one rehearsal, she made a success. She remained at the Broadway Theatre as leading woman until the house was torn down in 1859. During that time she supported most of the great actors of the time, including Edwin Forrest, Charlotte Cushman and E. L. Davenport. Some of her roles were Pauline, in The Lady of Lyons; Lady Macbeth; Cordelia, in King Lear; Adine, in Faustus; Desdemona, in Othello; Marianne, in Jack Cade; Nahmeokee, in Metamora; Parthenia, in Ingomar; Louise de Lascours, in The Sea of Ice; Mabel, in Herne the Hunter; Ione, in The Last Days of Pompeii; Constanza in The Betrothal; Francesca da Rumini, and Donna Maria, in Leonora de Guzman, being the first to play the last two characters. She also played Juliet to Charlotte Cushman's Romeo. Forrest declared her Lady Macbeth to be the best on the stage. Madame Ponisi also played an engagement at Niblo's Garden during this period, appearing as Zanine in The Cataract of the Ganges, in December, 1853, and as Oberon in A Midsummer Night's Dream, in February, 1854. Another instance of Madame Ponisi's versatility was her appearance in 1852 in an opera called Peri, or the Enchanted Fountain, at the Broadway. In 1858 she played Fanny in Oliver Twist, at Burton's Theatre. In 1859 she was the Cleopatra in Antony and Cleopatra. This was the last production at the Broadway, the house being torn down afterward. Madame Ponisi was again seen at Niblo's in 1859, playing the Weird Woman of the Glen, in Kenneth. This was on October 29. Dion Boucicault then engaged her for The Colleen Bawn, at Laura Keene's Theatre, having written the part of Mrs. Cregan especially for her. She achieved a decided success in the part. During the sixties Madame Ponisi supported Edwin Forrest in many of his tours, and played other special engagements. She was the original Marquise de Pompadour, in Narcisse, at Niblo's, in 1863. On May 29, 1869, she appeared at the Grand Opera House, with Lucille Western in Patrie, playing Sarah Mathieson. At Niblo's, in 1870, she was the Duchess, in The Duke's Motto, supporting Charles Fechter. She was in the cast of Twelve Temptations at the Grand Opera House, in February, 1870. The season of 1870-71 she became a member of the Jarrett and Palmer Stock company, playing at Niblo's. In the company were E. L. Davenport, Lawrence Barrett and Frank C. Bangs. Madame Ponisi played a number of roles during the engagement, including the Duchess, in The Duke's Motto; Portia, in Julius Cæsar; Emilia, in Othello, and Margaret, in Richard III.

After this she supported Charlotte Thompson in One Wife, at the Olympic Theatre, playing Mrs. Van Zandt. The next season, on Sept. 30, 1871, she appeared as Mrs. Vandam, in Gus Phillips' production of Oofty-Gooft, at the Grand Opera House.

Then commenced Madame Ponisi's long engagement with the Lester Wallack Stock company. She was engaged by Wallack for *grande dame* roles, and continued with him until his death. It is by her appearance with the Wallack company that Madame Ponisi is best remembered. For sixteen years she appeared in a long series of characters, giving portrayals that were always delightful, finished and thoroughly artistic. Mrs. Malaprop, in The Rivals, was one of her greatest successes; equally pleasing was her Mrs. Candour in The School for Scandal, in the leading character of which play she had made her American debut. Madame Ponisi's first appearance at Wallack's was in The Lady of Lyons, as the Widow Melnotte. Then she was Tabitha Stork, in Rosedale; then in The Veteran. In October, 1872, she played Daphne, in Pygmalion and Galatea. In November, Mrs. Mountchessington, in Our American Cousin, supporting the elder Sothern. She was Mrs. Major Pucker in The Burramgooler in 1873. She supported J. L. Toole during his engagement at Wallack's in 1874, in Wig and Gown, Paul Pry, and Uncle Dick's Darling. Other characters in which Madame Ponisi at this period appeared successfully at Wallack's, were Madame Laroque, in The Romance of a Poor Young Man; Mrs. O'Kelly, in the Shaughraun, with Dion Boucicault as Conn; Mrs. Duchalet, in The Marble Heart; the Widow Warren, in The Road to Ruin; the Marquise, in Caste; Mrs. Hardcastle, in She Stoops to Conquer, and Mrs. Sergeant Burket, in Forbidden Fruit. In 1877 she filled a short engagement at Booth's Theatre, playing with John McCullough in Virginius, as Servia; in Richard III., as Queen Elizabeth, and in other plays. Returning to Wallack's, she was Mrs. Leslie, in the production of Waves, in June, 1877. The next production at Wallack's was Marriage, in which Madame Ponisi was Mrs. Tarbox. Then followed Mrs. Howard, in False Shame; Mrs. Tracey, in Won at Last; Lady Franklin, in Money; the Marquise de Rio Zares, in Diplomacy; Mrs. Harlowe, in Clarissa Hardowe; Mrs. Candour, in The School for Scandal; Lady Freelove, in The Jealous Wife; Frau Wimer, in My Son; Mrs. Shendryn, in Ours; Dame Haverstraw, in Wolfert's Roost, with John T. Raymond; Mrs. Clench, in Our Girls; the Countess of Pompion, in Old Heads and Young Hearts; Mrs. Beggs, in My Awful Dad; again Mrs. Cregan, in the revival of The Colleen Bawn, in 1880; Miss Godfrey, in The Liar; Lady Selina Raffleticket, in How She Loves Him; Miss Sarah Mortland, in To Marry or Not to Marry; Mrs. Macclesfield, in The Guv'nor; Mrs. Foley, in Forget-Me-Not; Lady Boobleton, in Upper Crust; Mrs. Darlington, in Youth; Lady Elizabeth Culthorpe, in La Belle Russe; Mrs. Ironsides, in The Queen's Shilling; Mrs. John Garner, in An American Wife; the Countess of Broadmeads, in Lady Clare; Mrs. Birkett, in Betsy; Mrs. Patience Frizzleton, in Nita's First; Mrs. Melville in Constance; Granny Quadling, in Hoodman Blind; Lady Bertly, in Valerie; Tabitha, in Sophia; Princess Nadine in Moths, and Mrs. Beekman, in The Dominie's Daughter.

After the disbandment of Wallack's famous stock company, Madame Ponisi joined Mrs. Potter's company, and appeared with her in 'Twixt Axe and Crown. She was Mrs. Herne in the production of Philip Herne at the Fifth Avenue Theatre. She played the Duchess of York in Richard Mansfield's revival of Richard III. at Palmer's. After leaving Mr. Mansfield's company she appeared in The Stepping Stone, at the Standard Theatre. Madame Ponisi played with Joseph Jefferson and William J. Florence in The Heir-at-Law at Palmer's Theatre in the season of 1890. This was practically the last engagement of the famous actress, though she appeared afterward for a short time in The Lost Paradise. Madame Ponisi made her last appearance on the stage on April 6, 1893, at a testimonial to "Aunt Louisa" Eldridge, at the Academy of Music. Her retirement from the stage was caused by failing health. She lived for a time in New York, and subsequently moved to Washington, to reside with her stepchildren, the family of her second husband, Samuel Wallis, to whom she was married Feb. 10, 1858. She was divorced from her first husband, James Ponisi, in 1855.

Madame Ponisi was beloved not alone by her audiences, but by her associates in the profession. She was kindly and gentle in disposition, and a cheerful and tireless worker. She will be remembered always as one of the shining lights of the "palmy days."

The interment will take place to-day (Tuesday) at Green Grove Cemetery, Keyport, N. J. She will be buried by the side of her husband.

HARRY CORSON CLARKE'S SUCCESS.

Harry Corson Clarke will close a remarkably successful starring tour at Portland, Ore., Feb. 22. He has this season played exclusively Broadhurst's What Happened to Jones, for which he holds the exclusive Western rights. The season opened in San Francisco last September, where he appeared to tremendous houses for two weeks. The company then toured Southern California, where the San Francisco success was duplicated. He then went East through Arizona and Texas, and from there north to Kansas City and Omaha, and has concluded the tour in the Northwest. From every point comes the same report of theatres filled to their capacity. The young comedian's acting seems to have been in the nature of a revelation to theatregoers in all cities visited. His artistic triumph is complete, and there is a demand from managers everywhere for return engagements next season. Commencing April 2, at the Columbia Theatre, Washington, Mr. Clarke will appear with the Frawley Stock company, having been especially engaged by Mr. Daniel Frawley to play the various roles made notable by him upon the Pacific Coast, where he was featured in the same organization. Early in September Mr. Clarke will take his entire company to Honolulu. This will be his third visit to the Hawaiian Islands, and he will remain there for some four weeks, appearing in a round of his old successes. The theatregoers of Honolulu hold him in the highest regard and have always welcomed him with every demonstration of approval and esteem. The company will then return to San Francisco, opening in the comedy which is now being written for Mr. Clarke by a prominent author, and which will be presented in conjunction with What Happened to Jones. Mr. Clarke next season will include the larger Eastern cities in his tour, presenting the new comedy.

THE ACTORS' SOCIETY PROSPEROUS.

Secretary MacIntyre, of the Actors' Society of America, reports that the affairs of the association are in a most prosperous condition and that the booking department is increasing in usefulness every day. Among the recently elected members of the Society are Charles W. Lane, John Lancaster, Harold Vizard, Emilie Everett, Ward Rensselier, Miron Leffingwell, Charles Arthur, W. T. Melville, Elouina Oldcastle, Heloise Dupont, True S. James, Hal Clarendon, Morris McHugh, Alfred G. Kranz, Frank Leiden, Charles A. Sellon, Edgar Baume, Frances Lincoln, Josephine Foy, George T. Meech, John H. Smiley, Kendall Weston, Donald Bowles, Walter McCullough, Lillian Stillman, H. B. Emery, Minnie Monk, Helen Baird, William P. Sprague, William C. DeVaull, William H. Gerald, Jack Palmer, Helen Desmond, Flossie Sinnott, Byron Douglas, Roso Marston, Mollie Revel, Lucy Nelson, John R. Armstrong, E. J. Le Saint, Nellie Lindroth, Margaret Whittaker, Grace Griswold, Agnes Carlton, Charles Dade, Walter Seymour, George De Long, Thomas J. Dempsey, Walter B. Gilbert, William C. Carr, Harry Leighton, Lansing Rowan, Kate Clinton Medinger, Lucille Allen Walker, Charles J. Edmonds, W. J. Butler, Emma Lathrop Butler, Eileen Morretta, Martha Rudesill, R. Edgar Vance, Harry M. Blake, Kathlyn Davenport, Virginia Russell, and Thomas Whiffen.

PRODUCTION OF COLINETTE.

The French historical comedy, Colinette, was presented for the first time in America at the Broad Street Theatre, Philadelphia, on Friday, Feb. 17, by Julia Marlowe and her company. The play is a translation, made by Henry Guy Carleton, of the work by Le Notre and Martin, which was one of the successes at the Odeon Theatre, in Paris, last season. The action of the drama takes place in the court of Louis XVIII. at the time of the French restoration of 1815. Colinette, the character played by Miss Marlowe, is a lady of the court whose husband is implicated in a plot to overthrow the king and place Napoleon's son upon the throne. Adrian De Bouvray, the husband, is arrested, but is saved from punishment through the efforts of Colinette, who finds favor with King Louis and thus secures his pardon. The drama affords opportunity for handsome stage settings and costumes.

THE ARTHUR-BLAIR CASE.

Justice Gildersleeve having raised temporarily the injunction sought by Julia Arthur to restrain Eugenie Blair from playing A Lady of Quality in certain territory, the case was before Justice Beekman in this city last week. He took the papers and reserved decision

PROFESSIONAL DOINGS.

Albert Falk, of the firm of Reich and Falk, proprietors of the Herald Square Vaudeville and Dramatic Exchange, has signed a contract with some local capitalists in Rutland, Vt., for the erection of a new theatre there. The new house will be a model from every point of view; luxurious in its furnishings and equipped with every modern device for the comfort of its patrons. It has not yet been decided what class of attractions are to be played there.

A daughter was born to Mr. and Mrs. Louis Martinetti (Lillian Sutherland), of A Boy Wanted, at Chicago, Feb. 7.

At Menominee, Mich., Feb. 11, a divorce was granted to Belle Aiken Willard from Joe Willard, of the Frank E. Long company.

J. W. Fellows has taken the active management of Human Hearts. W. E. Nankeville retains his interest in the production.

Weddings have been plenty in the D. W. Truss company presenting The Circus Girl and The Geisha. During the engagement of the company at Norfolk, Va., Feb. 14, Charles Danby was married to Alexia Sassian, and George H. Miller wedded Leona Amrose.

A son was born at Oakland, Cal., Feb. 3, to Mr. and Mrs. Oliver Morosco, and not to Mr. and Mrs. Leslie Morosco, as has been stated.

Thomas "Reddy" Maguire, one of Dixey's immortal "Tigers," who is rehearsing for London Life, wishes to deny that he is dead. Many misguided friends have confounded his name with that of "Reddy" McGee, who died a few weeks ago in this city.

Harry Wedgwood Nowell is playing the juvenile lead with Katie Emmett in The Waifs of New York, and is not with the Carlyle company, as has been stated.

Grace Livingstone Furniss and Abby Sage Richardson's play, Americans at Home, has been selected to succeed Trelawny of the Wells at the Lyceum. It will be produced probably in a few weeks.

Mrs. Annie Yeamans scored a prodigious individual hit in Why Smith Left Home, at San Francisco, where she had not played since 1889, but where she was remembered most kindly. The play, too, has proven a great success on the Coast.

The mother of Ella Bailey Robertson is still confined to her room by injuries sustained when she was run over by a carriage in this city last September.

Treasurer Edward C. Mason, of the Bijou Theatre, Brooklyn, disappeared on Feb. 12. His accounts were found perfectly straight, and, as he had with him about $1,000 in cash, foul play was suspected.

The censor has declined to grant a license for the production of Mlle. Fifi in London.

Digby Bell presented for the first time Mrs. Frances Hodgson Burnett's play, Joe Hurst, Gentleman, at Chester, Pa., on Feb. 18. The local papers speak very highly of the play and of the company, which includes Laura Joyce Bell, Carrie Keeler, Louise Rial, and H. Gittus Lonsdale.

Edric Taylor, stage-manager, resigned from A Cheerful Idiot, at Peoria, Ill.

All negotiations between J. M. Colville and the management of The King of the Opium Ring company are off and Mr. Colville will not go with that attraction.

George C. Robinson has left the Hopkins Stock company, Nashville, and returned to New York.

Paul Gilmore's Dawn of Freedom company will play the People's Theatre next week.

Stella Gilmore will resign from 1492 in Chicago.

Emily Lascelles played Virginia in A Stranger in New York at very short notice last week, scoring most successfully.

Mrs. Millie Thorne, widow of Edwin F. Thorne, is seriously ill with peritonitis at her home in this city.

The funeral services over the remains of Mrs. Lizzie Weston Davenport-Mathews, widow of Charles Mathews, were held from the residence of her son, Charles Mathews, at Brighton, England. The body was cremated, the ashes being interred in the same grave with the body of her husband, according to her expressed wish. Her estate was bequeathed to her son.

Ernest Lamson was warmly welcomed by his many friends at every performance of The Little Dunkardess during the recent successful engagement of that comedy in Louisville.

Margaret and Mary Parrell, dressmakers, were awarded last Wednesday, in Justice Schuchman's court, this city, a verdict for $122, alleged to have been owed by Jane Burby, of May Irwin's company, for a gown. Miss Burby had declined to pay because the gown, she said, had come apart the first time it was worn, but the jury did not regard this fact as extenuating. Miss Irwin and Marcia Treadwell were witnesses for Miss Burby.

William H. Govey, late of For Her Sake, has joined the Aubrey Dramatic company.

The Orpheum, of Kansas City, issued a neat souvenir on the first anniversary of its opening, Feb. 6. It was in the form of a note book with aluminum covers.

Geoffrey Stein has resigned from the McLeod A Bachelor's Honeymoon company.

Lionel Lawrence returned last week from London, where he has been appearing successfully in Dan Daly's part in The Belle of New York, and was at once engaged for the leading role in Bimbo of Bombay.

George H. Broadhurst, who has been with The Last Chapter company since the initial performance of the drama, returned to town on Wednesday, to prepare for the first presentation here. Mr. Broadhurst will begin work very soon on a new extravaganza that he has been commissioned to write.

A son was born to Mr. and Mrs. E. B. La Pice, in Minneapolis, Minn., on Feb. 14. He has been named John West La Pice, in honor of his grandfather, Colonel John T. West.

Augie, the lion tamer, was unable to appear at the Dewey Theatre yesterday afternoon, owing to an attack of nervous prostration.

The Musketeers, Paul Kester's version of The Three Musketeers, in which Mr. Gilmore will continue his starring tour, will open at Yonkers on March 7.

The late Mrs. Willie Edouin (Alice Atherton) left two daughters, now in London with Mr. Edouin. Her son died several years ago.

THEATRE FIRES.

Fire destroyed the Elmwood Opera House, South Framingham, Mass., on Feb. 12. The loss was $30,000, fully covered by insurance. The theatre was a frame structure, owned by William H. Trowbridge, and managed by Fred Harte, who had but recently taken charge. Mr. Harte lost all his personal effects. It has not been decided whether the house will be rebuilt, as a new theatre, on another site, is in contemplation.

The Columbia Opera House, North Adams, Mass., was badly damaged by fire Feb. 16, entailing a loss of about $12,000, fully covered by insurance. The scenery and stage property, owned by Managers Heslin and Mack, were totally destroyed, with no insurance. The theatre will be rebuilt at once, with a wider and deeper stage.

The De Remer Theatre, Pueblo, Col., was totally destroyed by fire Feb. 12.

Pierce's Parlor Theatre, Belfast, Maine, was burned on Feb. 13. The house had not been used for entertainments for several years.

NOTES OF NEW THEATRES.

The Washington Opera House, Maysville, Ky., was opened on Feb. 9 with a local entertainment. The theatre is said to be of unusual beauty.

A new and modern opera house has been erected at McGregor, Iowa. Bergman Brothers are its managers.

A new ground floor theatre will be erected at Middleport, N. Y., in the Spring

The Odd Fellows' Theatre, Ringtown, Pa., was opened Feb. 11.

P. W. L. NEWS.

The drama meeting of the Professional Woman's League yesterday was devoted to Molière. Florence Reeve Conover talked on Molière and the theatre, and read from Les Femmes Savantes. Mary Downey sang some French. Miss Davidson acting as accompanist. Gertrude Andrews was chairman of the meeting. At the literary meeting, March 6, Josephine Walton will give readings from Southern poets, and Lillie D'Angelo Bergh will sing.

ACTRESSES' HOME BURNED.

The country home of Marion Abbott and Helene Lowell, at Mamaroneck, N. Y., was destroyed by fire on Feb. 13, the loss amounting to about $8,000, uninsured. Miss Abbott and Miss Lowell were both in this city at the time, but Miss Abbott's mother, Miss Lowell's two aunts and her cousin narrowly escaped from the burning house, having been awakened by a pet dog that was lost in the fire.

QUESTIONS ANSWERED.

[No replies by mail. All attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR *will be forwarded.]*

G. W. W., New York: The death of P. T. Barnum occurred on April 7, 1891.

READER, New Orleans: It is said that the first printed playbill was used in England in 1633.

G. H. R.: Copies of THE MIRROR, dating as far back as 1849, may be obtained at this office.

PORTER J. WHITE: No purpose could be served by publishing the letter you forward. The manager seems to be irresponsible.

H. B., Chicago: Tommaso Salvini first appeared in England, at Drury Lane, on April 1, 1875, in Othello.

ANTIQUARIAN, Boston: Movable scenes were introduced into England in 1605, according to the best information.

CURIOUS, New York: If you will read the matter in italics at the head of this department you will see that the questions you ask are impertinent and will not be answered. This department is devoted to the information of the legitimately curious.

M. K. K.: Herbert Kelcey first played Col. Kendrick in The Heart of Maryland, with Mrs. Leslie Carter, at the Herald Square Theatre, New York, May 4, 1896. He opened at the Great Northern Theatre, Chicago, with the same company, Jan. 11, 1897.

H. A. H., JR.: 1. Managers do not pay fares unless so stipulated in contracts. 2. The salary of a performer depends entirely upon merit. An act of the sort you describe ought to command about $40. You would have to work three times a day in the continuous houses.

ADA M. YOST, Los Angeles Cal.: 1. We have no knowledge of a vaudeville circuit in Texas. 2. There are several first-class circuits, including Keith's, Proctor's, Moore's, Hopkins-Kohl-Castle's, the Orpheum and others. 3. THE MIRROR does not make bookings. 4. The Lykens-McGarvie Company, 1432 Broadway, N. Y., will book you if your act is acceptable.

JACK R. RANDOLPH, McKeesport, Pa.: 1. All artists are obliged to rehearse on Monday morning. 2. There is usually some one to give information about dressing rooms, etc. 3. Each artist must have a separate contract. 4. Agents are necessary, as managers are very busy men and cannot waste time in arranging the details connected with the engaging of performers, unless they happen to be stars.

C. M. SCHACK, Salt Lake City: 1. The book named must be rare, but it would be difficult to determine its value. 2. In 1892-'93 Alexander Salvini's leading man was William Redmund and his leading lady was Belle Archer and, afterward, Maida Craigen. 3. The company mentioned is not recorded. 4. Address Fred Hallen or Joseph Hart, care MIRROR. 5. Neither actor named may be considered of the first class.

JOH HLAVACEK, New York city: 1. Master and Man was written by Sims and Pettitt. 2. You will find the plot in the daily papers of New York city dated Feb. 6, 1890, the day following the production of Master and Man at Palmer's Theatre. 3. No play of the title you cite has been played on the New York city stage in recent years. 4. Yes, both plays can be performed without the payment of royalty. 5. The actor you refer to is in New York city at present.

G. W. H., Rochester, N. Y.: The Silver King was first produced at the Princess' Theatre in London on Nov. 16, 1882, with the following cast: Wilson Barrett, Misses Eastlake, M. Clithcrow, C. Burton, George Barrett, Neville Doone Brian Darley, W. Speakman, E. S. Willard, Charles Coote, Clifford Cooper, Frank Huntley, J. Beauchamp, H. Deane, Charlford, Warin C. Gurth, H. De Solla, J. B. Johnstone, H. Evans, W. A. Elliott, C. Crofton, Coles, Polhill, Bland, Carson, Besley, Dora Vivian, Mrs. Huntley, Miss Woodworth, Mrs. Beckett, Nellie Palmer, Misses J. and F. Beckett. It was produced for the first time in America at Wallack's Theatre in New York city on Jan. 27, 1883, with the following cast: Osmond Tearle, Rose Coghlan, Carrie Elberta, May Germon, John Gilbert, Herbert Kelcey, C. P. Flockton, Daniel Leeson, Sidney Howard, Harry Gwynette, J. C. Buckstone, Harry Bell, C. E. Edwin, Charles Foster, John Germon, H. Meeker, W. Butler, H. Pearson, F. N. Salter, S. Dubois, J. Gibson, T. Joyce, C. Burnell, Master J. Lein, Misses Agnes Elliott, E. Bialsdell, Marion Booth and Mrs. J. Elberta.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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The Dramatic Mirror is sold in London at Low's Exchange, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel Kiosques, and at Brentano's, 17 Avenue de l'Opera. The trade supplied by all News Companies.

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Entered at the New York Post Office as Second-Class Matter.

NEW YORK - - - - FEBRUARY 25, 1899.

Largest Dramatic Circulation in the World.

THE PUBLIC DISCRIMINATES.

EVERY presage as to the success of this theatrical season has been fulfilled. Throughout the country the public seems to have taken to the theatre with a happy enthusiasm never before shown. THE MIRROR last week noted briefly the causes of the general prosperity of the theatre. It now notes the fact that, in spite of a theatregoing habit that seems to be general at the moment, the public discriminates its amusements as it does everything else.

Managers who imagined that in the rush of a lively season the public would accept everything that might be offered to it are learning a lesson that may be learned during any season. They are finding that the public always exercises its prerogative of selection. And the wants of the public in a theatrical way seldom vary, because the public is normal in its desires.

The failure of reprehensible pieces that were successful in New York, predicted by this journal, is assured. Comments of the press in various cities show why this is so. New York's verdict upon plays of good character has always been accepted generally throughout the country, as New York verdicts as to plays intended for exploit abroad and originally shown here have been confirmed when those plays were presented across the water. New York's verdict upon all dignified dramatic ventures promises to continue to find acceptance almost everywhere, because that verdict is framed by persons of taste and expert judgment. The success in New York of the other sort of pieces—offerings that please the vulgar and the libidinous—affords no criterion for judgment as to other cities, for there does not seem elsewhere to be a paying public as abnormal as that part of the metropolitan public that makes profitable such ventures in this city. The verdict of these abnormals is invariably overruled in the smaller urban communities, whose healthy impulses demand healthful entertainment. It may seem strange that the repeated enforcement of this fact in individual cases does not convince those managers who instinctively produce and pin their faith to vile stage shows that the public at large does not want such shows; but the success of their ventures in New York, acting upon their own instincts as to amusements, shuts from their view all the possibilities of normality in amusements, in spite of their supposedly acute "business" sense. It is one of the paradoxes of theatrical management.

New York city—an empire condensed—itself discriminates its amusements, for it has separate multitudes for all kinds. The classics of the drama when presented here with distinction draw from the thousands that love the classics—thousands that are never seen in the theatres where the meretricious is exploited. Actors of eminence and dignified purpose have their clienteles here. Even the most scientific and laborious operas of Wagner—laborious in the sense that they weary many persons fond of music—last week attracted throngs that defied trying weather and spent half days at the Metropolitan Opera House partaking of luncheon in the intermissions of the long performances. There is a public here for everything. But in other American cities there is no public for stage filth.

AN UNPARALLELED RECORD.

THE MIRROR, with a pardonable gratification, wishes to call attention to its unprecedented showing as a journal of theatrical record. Throughout the season it from week to week gives a larger number of reports, and more reliable reports, than have heretofore ever been found in a dramatic newspaper.

The thoroughness with which THE MIRROR covers the metropolitan field is well known. Its foreign service—it has faithful and expert correspondents in London, Paris, Berlin and other European centres and in Australia, as well as occasional contributors in more remote places—has no parallel anywhere in dramatic journalism. But it is THE MIRROR'S domestic service that the theatrical public steadily marvels at, and upon this service this journal receives words of the highest commendation from week to week from many in the profession who find it invaluable in the conduct of their business. The thousands that never think of the system and labor involved in such a department of record, yet who also recognize its value to them, indirectly compliment THE MIRROR by advertising in it and adding to its circulation, which is the largest ever enjoyed by a dramatic newspaper.

A few facts as to this domestic record of THE MIRROR will impress its magnitude. This week—and as great a showing has been made for several weeks this season—letters from forty-seven States and Territories are found in its pages. There is not a city or town of note that is not represented. Every section of the country, from the thickly-populated regions of the East and the middle West to remote New Mexico, Oklahoma and the Indian Territory is represented. An idea of the thoroughness of the record may be gained from the fact that there are letters from fifty cities and towns in New York; fifty in Ohio; fifty-eight in Pennsylvania; forty in Indiana; fifteen in Connecticut; twenty-seven in Illinois; twenty-five in Iowa; nineteen in Kansas; twelve in Kentucky; twenty-three in Mississippi; seventeen in Michigan; twelve in Missouri; thirteen in New Jersey; twenty in Texas; sixteen in Canada, and so on through the list. It is not unusual for THE MIRROR during the season to weekly publish letters from between 600 and 700 cities and towns.

A mere statement of this fact suggests the breadth of THE MIRROR'S circulation. It is read wherever any of the great daily newspapers or magazines are read, while it circulates in places where the great daily newspapers and magazines are seldom seen. It has attained supremacy as a dramatic journal legitimately, for it gives legitimate values both to its readers and its advertisers. It will continue to improve as it has improved from year to year, and it will continue in all respects to be a journal representative of the theatre and the profession.

THE CENSORSHIP PROPOSITION.

DISCUSSING the proposal for a law to create a theatrical censor and an appellate art body, THE MIRROR two weeks ago, in view of recent stage indecencies, suggested that if such an official and such an appellate body could be kept free from politics of all sorts they might cure existing evils.

Senator GRADY has not yet introduced his censorship bill at Albany. He was to have introduced it two weeks ago. Has he abandoned it?

In another column will be found extracts from influential newspapers on the subject of vile stage offerings and the question of a censorship. Some newspapers oppose a law for a censorship apparently on the theory that such a step would be irrevocable. If a censorship law should not work to satisfaction it could be repealed.

THE MIRROR reiterates all that it has said on this subject and it repeats also the statement that, bad as have been some of the stage offerings this season, the American theatre never has seen so many admirable new plays as have been put forward during the present dramatic year. But the good plays have been so many and so notably good that the vile performances stand out all the more prominently. The fairer the face, the more conspicuous is the pimple upon it.

A LEGISLATIVE IMPERTINENCE.

A BILL introduced in the New Jersey Legislature, described in another column, ought not to become a law. Theatre managers in that State should bestir themselves with a view to convincing their legislators that the bill is a bad one. It is a measure that would exclude children from the stage.

It may be said that as a rule the children of the stage are as carefully guarded, as well nurtured, and as happily developed as are children in any other walk of life. They become better fitted for life than most children in other spheres, and they adorn life better than most children.

Many of the greatest and most loved and revered artists on the stage to-day were stage children. It is an impertinence for any Legislature to pass a bill like that pending in the New Jersey Legislature.

PERSONAL

HARRIS.—Wadsworth Harris, whose portrait appears above, made his debut in Canada in December, 1896, under the auspices of Lord and Lady Aberdeen, appearing successfully in scenes from Hamlet, and as Cardinal Wolsey in scenes from Henry VIII. He is at present a member of Madame Modjeska's company, and during the recent engagements at Ottawa and Toronto received many social attentions. Mr. Harris is a young actor of unusual promise, and has enjoyed many favorable press notices during his tour with Modjeska.

REED.—Roland Reed addressed the Boys' High School, New Orleans, La., on Feb. 7, discoursing upon modern comedy.

NIELSEN.—Alice Nielsen has contributed to the Kansas City *Times* an interesting and instructive essay upon the music of the Japanese.

MILLWARD.—Jessie Millward has signed to continue next season as leading lady with the Empire Theatre Stock company.

MCKENZIE.—Beatrice McKenzie was sent for last Tuesday to play Marie Dressler's part in Hotel Topsy Turvy, Miss Dressler having slipped on the stage and injured her arm. Miss McKenzie played all last week with pronounced success.

HERNE.—James A. Herne received several letters of compliment from appreciative persons during the presentation of Rev. Griffith Davenport at the Herald Square Theatre. One, from the Assistant Superintendent of the Public Schools of New York, described the play as "a fine object lesson in history," and another, from John Clark Ridpath, the historian, who witnessed the play several times, recalled its hero as one of Mr. Ridpath's personal friends. The historian, in his letter, discloses the fact that the character of the child Margaret in the play is none other than the author of "An Unofficial Patriot," the novel from which the play was fashioned—Helen M. Gardner, who used incidents in the experiences of her own family for the story.

COURTLEIGH.—William Courtleigh, who will soon complete his two years' contract with the Lyceum Theatre company, will leave that organization at the close of this season. Mr. Courtleigh has been remarkably successful in the line of parts for which he has been cast during his engagement, but he feels that his work is somewhat restricted, and has under consideration a production laid in the Napoleonic period, although he has not made a decision as to it.

PROCTER.—Agnes Procter, the medium of the poem headed "Clairaudience," published in THE MIRROR last week, is not a daughter of the late Joseph Proctor, the tragedian, as the spelling of the respective names would indicate.

YOUNG.—Charles L. Young, who piloted the tours of Ysaye and Gerardy last season for Victor Thrane, has returned from San Francisco. Mr. Young was to have taken these artists on a tour around the world, but the success of Ysaye as a conductor in Paris has caused the tour to be postponed for a year. Mr. Young is preparing to direct the tours of several other prominent foreign artists.

ROYLE.—During a recent engagement at Keith's in Boston, Edwin Milton Royle was interviewed by a representative of the Boston *Herald* on his impressions of vaudeville. Mr. Royle spoke very interestingly of his experiences and expressed the opinion that vaudeville has come to stay.

DAVENPORT.—Edgar L. Davenport is winning splendid tributes for his work as Richard Stanley in The Last Chapter.

AIKEN.—Frank E. Aiken slipped on a depot step at Syracuse, N. Y., on Feb. 11, and broke his left wrist. After playing three days he came to New York, but expects soon to resume his part of Lord Rintoul in The Little Minister.

A QUEEN DISCROWNED.*

Like stricken Constance—with her hair unbound,
Her proud form drooping with its weight of grief,
Her fears' sick fancies wrought to drear belief—
Mournful she stands, a noble queen discrowned.

"What have ye done to my fair realm?" she cries;
"The realm of Juliet—Rosalind, blithe and free—
Of Portia—Isabel—Hermione—
Cordelia, of the brave, unfaltering eyes?

"True daughters of a king—from their clear gaze
Fall rays of scorn to shrivel aught unclean!
Adown the years they move with royal mien—
Imperial-born, to tread imperial ways.

"Their spirits linger in your tainted air;
Their voices echo, though hoarse plaudits ring
Above the boards where venal panders bring
Their thin-veiled grossness and their folly-flare.

"What have ye done—that man's perverted mind
Leaves the fair mount to batten on the moor
That, to what things are lovely, whatso pure,
Your low presentments his dulled vision blind?

"How long?—How long?" Her tarnished crown she lays
From her bowed head! A golden sorrow now,
Scarce worth the wearing!—See, her lowered brow
Glooms with its bitter dream of nobler days.

Yet not all comfortless—for, as a star
Shines here and there, through night's torn wrack of storm,
Gleam hopes, glow signs that her once regal form
Again shall rise, a queen's—and sounding far,

Those golden voices echo down the years:
"We are king's daughters. Of his best he gave.
No hireling bard—no sodden public's slave,
He sent us forth to wake joy—hope—truth—tears!"

STEPHEN POWER OTIS.

*The Spirit of the Drama.

IS A CENSORSHIP NEEDED?

A REBUKE TO PANDERS.

Philadelphia Press, Feb. 5.

Dramatic writers all over the country have been attacking pernicious managers who have given the theatregoers unchaste public exhibitions, and the better class of actors have decried the degeneracy that has been creeping into their profession. Hence Senator Grady's bill to regulate this evil. There probably never was a time when immorality was flaunted in so glaring a manner from the stage, and vice garbed in so attractive a dress. And although the proposed bill may not be able to cover the scope that its author has in mind, yet it will assist in checking producers of plays who are so greedy for gain that they will pander to the tastes of the uneducated and unrefined class of theatre patrons, bringing the better class to their level, instead of raising to a higher plane all classes of theatregoers.

THE STAGE DEGRADED.

Los Angeles Herald, Feb. 5.

The situation in New York city to-day is not calculated to reassure the minds of those who wish well for the advancement of the stage, either as a means of education, or as affording legitimate, wholesome amusement. Never in the history of the republic has the stage reached the depth of degradation that it exhibits in the Empire City to-day. Not but what good dramatic work is being done, and there are thousands of people who appreciate it and applaud it. But the managers who make the most money are those who pander to the lowest taste, who minister to the degraded and sated appetites of a population that is always crying for "more."

IT IS NEEDED.

Nashville American, Feb. 12.

New York no doubt needs an institution of this kind. Occasionally an inkling of the rottenness of things theatrical in Gotham is gotten from some stray production that masquerades en tour under the guise of respectability, and we in the far South, who are untutored in the ways of the metropolis, are duly shocked. Crying out does no good. The public must either cease patronizing the play altogether or be content to take the bad with the good.

THE GREATER OF TWO EVILS.

Washington Times, Feb. 3.

The constant succession of filthy productions that have been made in Gotham has at last had its effect, and one, Senator Thomas F. Grady, has introduced into the New York Legislature a bill to provide for the office of play censor. While the vicious impropriety of several pieces recently done on Broadway makes even this measure seem reasonable it is still to be discouraged as the greater of two evils.

A CONDITION, NOT A THEORY.

Boston Record, Feb. 2.

They are talking about a stage censor in New York to regulate the morals of the drama. It is an experiment which never has worked very well elsewhere, and yet we should think people would call for one with all their vigor after some of the monstrosities and indecencies in the way of dramatic entertainment which have been put before the public in the most shameless fashion the past three months.

SHOULD ACT AS A FILTER.

Detroit Tribune, Feb. 12.

Some effort is being made to establish a theatrical censorship in New York, and a bill to that effect was to have been introduced last week in the State Senate by Senator Grady. If this can be brought to a successful issue and kept apart from politics entirely, it should act as an excellent filter, and keep indecent exhibitions out of the theatres.

A DESIRABLE AIM.

New York Journal, Feb. 6.

A dramatic censorship that would rid the stage of unclean plays is the desirable aim of Senator Grady's bill. No honest playwright would suffer. No decent, wholesome drama would be suppressed. But all the foreign filth that has been exuded upon our stage, to the detriment of public taste and morals, would be dumped into the sewer, where it belongs.

NOT BY LEGISLATION.

Baltimore American, Feb. 5.

It is proposed in New York to bring a bill before the Legislature providing for a stage censor to pass on plays for production, with a view toward improving the morals of the stage. It is extremely unlikely that such a bill could ever become a law. No one doubts that the morals of the stage at present need reforming, but it cannot be done by act of Legislature.

IT IS JUSTIFIABLE.

Rochester Herald, Feb. 5.

Chaperonage of any kind is an institution that has had little favor in this country, yet there can be no doubt that its introduction would be justifiable for many reasons which need not be pointed out to the average attendant of the playhouse.

THE BLAME PLACED.

Rochester Democrat and Chronicle, Feb. 10.

A number of the producing managers of this country are making it exceedingly difficult for the best friends of the theatre to successfully defend it from the charges brought against it by its foes.

"IFS."

Springfield Republican, Feb. 5.

If the stage censorship bill passes the New York Legislature; if the censor happens to be the proper man, and if he is given absolute power, some advance may have been made toward the redemption of the New York stage.

THE USHER.

Mr. Phister, the dramatic editor of the Cincinnati *Commercial-Tribune*, is one of the knightly journalists who are leveling their lances against the pruriency that disgraces the contemporary stage.

He says that "when the unloading process comes" Cincinnati will have her share of it. "What can our managers do but accept the unsavory messes the depraved tastes of the New York scavengers prompt them to rake together for us?" he continues, and then he quotes a ringing protest by Mr. Glover, of the Chicago *Times-Herald*, against a coarse and debasing performance recently given in that city after a season of popularity in New York, and predicts that the next cry will be that "Chicago is not a good 'show town.'"

"It is always the refuge of the disappointed manager," says Mr. Phister. "If we do not accept the vulgar and indecent stuff presented, straightway is begun the abuse of the city and its people." Large business always attends the engagements in Cincinnati of Henry Irving, N. C. Goodwin, Richard Mansfield, Sol Smith Russell, James A. Herne, and other attractions of worth and character, and as Mr. Phister says it is "to the credit of our city that its self-respecting theatregoers discriminate against nasty plays, notorious actresses, vulgar farces, manufactured stars and other deceits intended to trick them of both their pleasure and their money."

It is also creditable to Cincinnati and to most of our other large cities that the dramatic critics of their daily newspapers, as a rule, are strongly opposed to attempts to pervert and debase the theatre. If a similarly sound condition of things prevailed in New York there would be less of the taint that curses the local stage at present.

Mr. Mansfield has wisely curtailed his Boston engagement in order to avert serious consequences that might ensue were he to continue to act before he has recovered from his illness. He expects to resume his tour in a fortnight.

By the way, Mr. Mansfield recently gave two weeks' notice of dismissal to several members of his company, including Blanche Weaver, who thought they were sure of an entire season's engagement. The reason stated was "to reduce expenses."

Cyrano de Bergerac has been drawing very large receipts, according to all reports, and the actors who have been dropped thus unexpectedly are at a loss to know why they have been thrown out at this early date.

Some time ago it was announced that Agnes Sorma would come to this country for quite an extensive tour, and that she would appear in theatres customarily devoted to English performances.

This visit, which was to have been directed by Mr. Conried, has been abandoned, and playgoers will have no opportunity—this season, at least—to enjoy the great art of a most accomplished actress.

The reason has leaked out through the medium of a Chicago newspaper, which asserts that Mr. Conried was asked to accept from 40 to 60 per cent.—principally 40—for the attraction in the theatres in question. As Madame Sorma was to receive a guarantee of $300 for her individual services at each performance, and as this, with the rest of the expenses, would run the total risk up to about $3,500 a week, Mr. Conried didn't see any reasonable chance for a profit. Hence, the abandonment of the project.

And yet there are those who say that commercial and speculative rapacity in the theatrical business occasions no loss to American playgoers!

I have received the following letter from Mr. Branchi, the Italian Consul-General, resident in New York, who is frequently a theatregoer:

Will not THE MIRROR expose an imposition practiced by New York theatre managers, which has gone beyond the limits of toleration?

This afternoon I went to the Garrick Theatre to get some tickets for Zaza. Knowing there is a large demand I did not presume to ask them for this week. I requested seats for Thursday of next week. I was told that everything was sold. I asked for Friday or Saturday. Everything was gone. I passed on to Monday of the following week. The man, seeing that I was not to be shaken off, offered me—what do you think? Seats in the very last row, because everything was already sold.

Of course, this is because the hotels and speculators get most of the seats. It seems probable to me that the sidewalk speculators who squeeze the gullible public could not procure tickets unless they were in some way indirectly supplied, for pecuniary reasons, by the managers.

I know enough of other cities to tell you that such a contemptible proceeding on the part of theatrical managers—who constantly protest against ticket speculators when it suits their purposes—would not be tolerated anywhere. Can it not be stopped in New York?

Mr. Branchi's experience has been the same as that of several persons I know. A man told me yesterday that he had tried to obtain seats for a small theatre party for any night five weeks ahead at the Garrick, and the same tale of "all sold" was given to him. A speculator on the sidewalk, whom the man knew, said: "There's no use in your trying to get decent seats at the box-office, for twelve rows of seats in the orchestra at every performance are given to the hotel speculators." He neglected to say whether the hotel speculators pay anything for the alleged privilege.

Mr. Branchi and others of the public, who resent these annoyances, may find hope in the fact that Mr. Ware's bill to regulate theatre ticket speculation, introduced at Albany, was reported favorably on the 9th inst. By the Cities Committee of the Assembly. This means that it is in a fair way to become a law. It is not so drastic as it ought to be, but it will afford considerable relief should it pass.

If New Yorkers will urge the passage of the Ware bill upon their representatives in the State Legislature, they can aid the good work materially.

Many a New York playgoer will learn with genuine sorrow of Madame Ponisi's death at Washington on Sunday.

For many years at Wallack's she shared with John Gilbert the applause and affection of a large and loyal circle of patrons of that theatre in its ripe stock days. Her personality both on and off the stage was singularly lovable and winsome, although it was marked by queenly dignity.

In certain roles—especially in the old comedies—Madame Ponisi was matchless. No "old woman"—not even Mrs. Drew—gave greater delight to the public.

THE BLIZZARD AND THE THEATRES.

The unexpected blizzard that overcame a large part of the country on Feb. 12 and 13—especially 13—paralyzing traffic, freezing ears and exalting the price of coal, played all kinds of havoc with the theatres. In this city every playhouse had announced an extra matinee performance in celebration of Lincoln's Birthday, on Feb. 13, but so terrible was the storm that the audiences in most cases were slim indeed. Actors and actresses found great difficulty in getting to the theatres, while the tempest practically tied up the transportation lines, and in more than a few instances players, after brave struggles in fabulous snow banks, were utterly unable to reach the theatres.

The Bijou was closed all day on Feb. 13 because May Irwin was imprisoned on a stalled train somewhere between here and Philadelphia. Matinees on the same glad day were abandoned at the Broadway, the Irving Place, and Koster and Bial's. The Herald Square lost both performances, and nearly every open theatre rang up its curtain late. Rose Coghlan delayed the matinee at the Manhattan nearly an hour, finding no end of trouble in reaching the theatre from her home in Larchmont. Lillian Russell had not the courage to brave the storm and remained indoors, while Mildred Mende sang her part of La Belle Helene at the Casino. Linda da Costa was stormbound on a train between here and Ludlow, N. Y., and could not get to the Broadway till evening. Richard F. Carroll arrived at the Broadway after a wild ride in a butcher's cart all the way from Harlem, whence the athletic Jerome Sykes plowed afoot to the same theatre through snow drifts that ran mountains high.

Daly's, Weber and Fields', the Metropolitan Opera House, and the burlesque houses were about the only places of amusement that gathered in audiences of respectable size during the blizzard. A majority of the theatres drew only the advance sale, and not all of that, many ticket-holders preferring to forfeit their investments rather than to suffer the arctic hardships and the pneumonia risks that lay around everywhere in terrifying profusion. Nor were the players' cares past when theatres were reached. Dressing-rooms were cold as the northern extremities of Greenland or Spitzbergen, or Chilkoot Pass, or wherever it is that the polar bears go out of business and beg for sweaters and hot whiskies. The stages were cold, too, and the audiences—well, what could be expected of the poor people shivering out in front while the blood congealed in large red stalactites in their veins?

Then there was the woe of getting home from the theatres after the play. Nearly all of the street car lines were blocked when evening came. Cabs grew scarcer as the snow waxed deeper, and they were like refrigerators anyhow. It was a case of walk home for most every one, and when the player-folk eventually got to their own firesides it was only after untold suffering, frost bites, nervous prostration and cold feet. One pretty girl, who plays in Broadway, had to walk all the way from the theatre to her home on the far West Side. She plodded desperately through blocks of drifted snow and North Pole winds. At length, chilled and faint, she sank exhausted in a snow bank within a few doors of her home, and might have frozen to death but for timely rescue by a heroic policeman.

The inevitable colds that were caught are beyond count or estimate. Virginia Earle was one sufferer, and Ethel Jackson was called upon to play A Runaway Girl in her stead at the Fifth Avenue. Julie A. Herne, too, was a cold victim, her part in The Rev. Griffith Davenport, at the Herald Square, being enacted by Rachel Blake; and Edythe Skerrett also succumbed to the frigidity, her role in Because She Loved Him So at the Madison Square being played by Bijou Fernandez.

Altogether, New York is used to a good many things, and it likes a good many things, but not blizzards.

A NEW CIRCUIT.

At a meeting of theatre managers, held at Des Moines, Ia., Feb. 17, a new circuit was formed, embracing Springfield, Bloomington, and Quincy, Ill., and Burlington, Keokuk, Davenport, Cedar Rapids, and Des Moines, Ia. A booking office for the circuit will be opened in New York.

GEORGE WASHINGTON, THEATREGOER.

The latest publication of the Dunlap Society is a work by Paul Leicester Ford, entitled "Washington and the Theatre." The book is of timely interest in view of the imminence of the first President's birthday; and more than that, it is of permanent value in setting forth, authoritatively, his attitude toward the stage. He was, it appears, an ardent lover of the drama and a patron, whenever opportunity offered, of the playhouse. Mr. Ford introduces a cultured man of the world—a man of great and glorious deeds—who was sure enough of himself to leave his laurel wreaths at home and go abroad among his fellow men as a simple gentleman. By so doing the author discloses the human side of Washington's character without in the least dimming the radiance of his fame as a public man.

The book contains many extracts from the diary and private ledger of the Father of his Country, and by them it is shown that his first experience as a playgoer was at Bridgetown, the capital of the island of Barbadoes, in 1751. He was then a youth of nineteen and the entertainment was evidently so much to his fancy that upon his return to Virginia he became a regular patron of the theatre. The London Company of Comedians, better known as Hallam's company, was at that time the best, if not the only, regular organization of players in the country, and it is recorded that Washington witnessed their performance of The Merchant of Venice, at the Williamsburg Theatre, in September, 1752. During the next few years his military duties kept him far away from the colonial playhouses; but it is evident that even in the exciting days of the French and Indian war his thoughts occasionally turned toward his favorite amusement. Indeed, he wrote to Mrs. Fairfax in 1759 that he would esteem his time more agreeably spent in playing a role in an amateur production of Cato than in taking part in a tedious campaign.

After his resignation from the service he found more frequent opportunity to gratify his love of the drama, and his ledger from 1769 to 1774 proves that tickets for the play were by no means the least of his expenses. The most frequently occurring entry in his diary during this period is "Dined at the club and went to the play." The names of the dramas and actors that he saw are rarely set down, but it is likely that they were principally the Shakespearean plays presented by The American Company of Comedians.

With the outbreak of the Revolution, Washington's playgoing came to an end, but the war "produced a new phase," says Mr. Ford, "by putting him into them—not, as he once wished, as a performer, but as a character. Thus, Thomas Laycock's play entitled The Fall of British Tyranny and an anonymous farce styled The Battle of Brooklyn, both issued in 1776, introduce the Commander-in-Chief in the cast. In 1784 Peter Markoe's tragedy of The Patriot Chief was based on his Revolutionary services, and in 1791 another tragedy, entitled Washington, was issued in Paris, the author being a M. de Sauvigny."

A rather surprising fact disclosed by the author is that during the dreary Winter at Valley Forge the American soldiers were occasionally entertained by theatrical performances. Cato was played before a large audience, in which were "His Excellency and Lady, Lord Sterling, and the Countess and Lady Kitty." The Fair Penitent with the Padlock and The Recruiting Officer were in preparation, but it is not stated whether or not they were presented.

In 1778 the Continental Congress began a crusade against the theatre, and although Washington was naturally opposed to such bigoted action he discontinued his visits to the playhouses and went only to concerts and musical entertainments until 1784. In that year Hallam returned to America, and in several cities gave performances, evading the law by advertising them as lectures. Upon at least three occasions Washington witnessed these presentations.

After his election and inauguration as President, Washington attended a number of performances at the old John Street Theatre, New York, and until the conclusion of his public career he visited the theatre frequently.

When, in 1799, the great American passed away, the actors whom he had honored by his appreciation, honored him by giving elaborate memorial performances and draping their playhouses in mourning.

This is the story that Mr. Ford has most charmingly told in his book. He has displayed a rare collection of interesting facts in a mounting of carefully wrought paragraphs that lend atmosphere to what, in less able hands, would have been merely a list of dates. By no means the least interesting pages of the volume are those devoted to the reproduction of a number of old playbills of performances that Washington saw. From them it is learned that the plays began at 6 o'clock, and upon each one appears a line stating that "No person, whatsoever, to be admitted behind the scenes."

The book bears the following dedication:

"To My Friend,
Richard Mansfield, Esq.,
In recognition of his services to the drama."

A MIDNIGHT "MATINEE" IN THE STORM.

The Lyceum Theatre, Reading, Pa., holds the record for a midnight blizzard "matinee." It is not unusual to give a theatrical performance at midnight on Election nights, but it is a decided novelty to see one when a blizzard is howling without. The Broadway Girl, booked at Manager Harry Becker's Lyceum Theatre last week, reached Reading from Trenton early Monday morning. Through some oversight the baggage was not on the same train. Monday the company laid off, and on that day raged the fierce blizzard. Late Tuesday afternoon Manager Becker received word from the railroad authorities that the baggage would in all probability reach Reading at 8.15. Assuming that this would be the case, Manager Becker opened his house. At 8.15 the theatre was packed. At the same moment word was sent by the railroad that the baggage would not get to Reading until 10.30. It was decided by Mr. Becker and Manager Mozart, of the company, that an impromptu performance should be given. The members of the company went on in street clothes, and did various kinds of turns. The novelty of the situation and the cleverness of the performance caused the audience to applaud thunderously. At 10.30 the baggage arrived, and then the regular performance began. At 12.25 the curtain went down, and the big audience filed out more than well pleased with the success of the artists and their managers. The papers were full of the affair the next day.

Geo. E. Murphy, dude.

GOSSIP OF THE TOWN.

Madeleine Lucette Ryley is at her home, in this city, busily engaged in completing her new play, based upon the romantic career of Richard Savage, which will be presented next season by Nat C. Goodwin and Maxine Elliott.

Frank L. Perley was blizzard bound at his country home, Oyster Bay, Long Island, for a few days last week.

George E. Murphy is preparing a souvenir to commemorate his eight hundredth performance of the Honorable Bertie Broomhead, the dude in When London Sleeps. Mr. Murphy has received much praise for this impersonation.

Edwin Mordant, whose artistic performance as Abe Early has received the commendation of press and public, retires from the On the Wabash company at the close of its New York engagement.

Manager James Gray, of Minneapolis, a former newspaper man and dramatic critic, wrote an open letter to Manager L. N. Scott, of the Metropolitan Opera House, in that city, congratulating him on the engagement of the Alice Nielsen Opera company, and pronouncing the performance of The Fortune Teller the most artistic ever seen in Minneapolis.

Sporting Life opened at McVicker's Theatre, Chicago, on Sunday, to a tremendous audience, breaking the house record. The play was received most favorably by the critics.

Jacob Litt left yesterday for a two weeks' visit to Chicago.

Mrs. Charles Overton, the widow of the well-known "Charlie" Overton, who has been in this country for several months on business connected with her late husband's plays, will sail for Liverpool Feb. 25. Mrs. Overton will be accompanied by her three children.

The Great Northwest is soon to be sent on tour, under management of Clarence Fleming.

The Man from the South, by Miron Leffingwell, was produced with success at Shenandoah, Pa., Feb. 16, by Una Clayton.

George W. Winnett, who has been out for thirty-five weeks with Oliver Byron's company, is resting at the Winnett homestead on Long Island.

The Southwell Opera company, of Philadelphia, have sent $23.50 to the *Herald*, to pay rent owed by Mrs. "Billy" Rice (Blanche Carman), who is said to be in need in this city.

Beatrice Darlington again played successfully the title-role in The Little Host, at Philadelphia last week, when Della Fox was stormbound by the blizzard.

Warren G. Richards returned to town last week from his home in Cleveland. He will resume his lyceum work, and may appear in vaudeville.

Janet Waldorf, Mrs. Ada Dow Currier, and a company of thirteen will sail for Honolulu, Yokohama, Hong Kong and Manila on March 27, under management of James H. Love.

John D'Ormond and Agnes Fuller next season will be under management of Arthur Hale, who is now making preparations for elaborate productions of Faust, The Queen's Musketeers, Othello, and The Red Locket.

Lulu Tabor was ill last week in Washington, and Lillian Mortimer played her part of Madge in In Old Kentucky, with most pronounced success.

Franklyn Ritchie, supporting Katherine Rober, is meeting with most pronounced success. This is Mr. Ritchie's third season as leading support with Miss Rober, and he has been enthusiastically received everywhere.

Myra Collins has been compelled to retire temporarily from the stage on account of the serious illness of her aunt, Mary Collins Norris, who is at her home, Kansas City, Mo. Miss Collins will star next season in Little Miss Thompson and Tagg, opening in September.

Jules Murry will arrive in New York next week to arrange for his attractions for next season, comprising Lewis Morrison in George Foster Platt's Frederick the Great, and a grand production of Morrison's Faust, to be presented in the large cities.

The French Societies of Columbia University and Barnard College will play Scribe and Legouve's Le Bataille de Dames in the Brinckerhoff Theatre, of Barnard College, this city, in April.

Beatrice McKenzie is rehearsing for the new Casino production for which she was engaged one week after closing with Hotel Topsy Turvy. Miss McKenzie declined opportunities to go to London or Australia, preferring to remain here.

Brown, Harrison and Brown will star next season in a new farce-comedy, A New Store, under direction of Charles A. Wilson. Boyd Dougherty will compose the music.

Mrs. Mollie G. Spooner and her clever daughters spent part of last week in this city, visiting the theatres.

CURRENT AMUSEMENTS.

Week Ending February 25.

New York.

METROPOLIS (Third ave. and 142d St.), THE GIRL I LEFT BEHIND ME.
OLYMPIC (Third Ave. bet. 129th and 130th Sts.), ROSE SYDELL'S LONDON BELLES.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.) JOHN DREW IN THE LIARS.
HARLEM MUSIC HALL (124th St. nr. Seventh Ave.), VAUDEVILLE.
COLUMBUS (125th St. nr. Lexington Ave.), THE WHITE HEATHER.
THE PALACE (58th St. bet. Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—12:30 to 11:00 P. M.
CARNEGIE HALL (Seventh Ave. and 57th St.), BOSTON SYMPHONY CONCERTS—Feb. 17, Aft., Feb. 18, Eve.
OLYMPIA (Broadway and 45th St.), Closed.
LYRIC (Broadway and 44th St.), Closed.
THE VICTORIA (Seventh Ave. and 42d St.), Opening Announced for Feb. 27.
AMERICAN (Eighth Ave., 42d and 41st Sts.), MIGNON.
MURRAY HILL (Lexington Ave. and 41st St.), HIS WIFE'S FATHER.
BROADWAY (Broadway and 41st St.), THE THREE DRAGOONS—2 to 36 Times.
EMPIRE (Broadway and 40th St.), LORD AND LADY ALGY—8 to 15 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), GRAND OPERA.
THE CASINO (Broadway and 39th St.), LILLIAN RUSSELL IN LA BELLE HELENE—42 to 49 Times.
KNICKERBOCKER (Broadway and 38th St.), N. C. GOODWIN AND MAXINE ELLIOTT IN NATHAN HALE—51 to 58 Times.
HERALD SQUARE (Broadway and 35th St.), JAMES A. HERNE IN REV. GRIFFITH DAVENPORT—21 to 28 Times.
GARRICK (35th St. East of Sixth Ave.), MRS. LESLIE CARTER IN ZAZA—44 to 51 Times.
KOSTER & BIAL'S (145-149 West 34th St.), VAUDEVILLE.
MANHATTAN (1285-1287 Broadway), MLLE. FIFI—23 to 30 Times.
THIRD AVENUE (Third Ave. and 31st St.), THE SPORTING DUCHESS.
BIJOU (1239 Broadway), BROWN'S IN TOWN—1 to 8 Times.
WALLACK'S (Broadway and 30th St.), AT THE WHITE HORSE TAVERN—18 to 25 Times.
DALY'S (Broadway and 30th St.), THE GREAT RUBY—14 to 21 Times.
WEBER & FIELDS' (Broadway and 29th St.), HURLY-BURLY—194 to 202 Times; CATHERINE, travesty—38 to 46 Times.
SAM T. JACK'S (Broadway and 29th St.), BURLESQUE.
FIFTH AVENUE (Broadway and 28th St.), THE RUNAWAY GIRL—100 plus 109 to 116 Times.
THE GARDEN (Madison Ave. and 27th St.), VIOLA ALLEN IN THE CHRISTIAN—80 plus 100 to 107 Times.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), Dog Show.
MINER'S (212-214 Eighth Ave.), THE BOHEMIAN BURLESQUERS.
MADISON SQUARE (24th St. nr. Broadway), BECAUSE SHE LOVED HIM SO—38 to 45 Times.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), TRELAWNY OF THE WELLS—107 to 115 Times.
EDEN MUSEE (West 23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), HOTEL TOPSY TURVY.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
IRVING PLACE (Southwest cor. 15th St.), GERMAN TRAGEDY, COMEDY AND DRAMA.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), CHAUNCEY OLCOTT IN A ROMANCE OF ATHLONE—50 to 57 Times.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), HER ATONEMENT.—9 to 16 Times.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:30 P. M.
DEWEY (128-132 East 14th St.), THE BROADWAY BURLESQUERS.
STAR (Broadway and 13th St.), A FEMALE DRUMMER.
GERMANIA (147 East 8th St.), GERMAN COMEDY.
LONDON (235-237 Bowery), HARRY MORRIS' LITTLE LAMBS.
PEOPLE'S (199-203 Bowery), ON THE WABASH.
MINER'S (165-169 Bowery), THE KNICKERBOCKERS.
THALIA (46-48 Bowery), THE HEBREW DRAMA.
WINDSOR (45-47 Bowery), THE HEBREW DRAMA.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), UNCLE TOM'S CABIN.
PARK (288 Fulton St.), Closed.
HYDE & BEHMAN'S (340-352 Adams St.), VAUDEVILLE.
NOVELTY (Driggs Ave. and South 4th St.), VAUDEVILLE.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), WARD AND VOKES IN THE GOVERNORS.
UNIQUE (194-196 Grand St.), BURLESQUE.
THE AMPHION (437-441 Bedford Ave.), A DANGEROUS MAID.
STAR (391-397 Jay St. nr. Fulton St.), WEBER'S DAINTY DUCHESS.
EMPIRE (101-107 South 6th St.), THE BOWERY BURLESQUERS.
COLUMBIA (Washington, Tillary and Adams Sts.), SECRET SERVICE—2d Week.
GAYETY (Broadway and Middleton St.), ANDREW MACK IN THE RAGGED KARL.
LYCEUM (Montrose Ave. and Leonard St.).
BIJOU (Smith and Livingston Sts.), IN OLD KENTUCKY.
MONTAUK (526-527 Fulton St.), MAY IRWIN AS KATE KIP.
MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.

AT THE THEATRES.

Empire.—Lord and Lady Algy.

Comedy in three acts, by R. C. Carton. Produced Feb. 14.

Duke of Droneborough	W. H. Crompton
Marquis of Quarmby	Guy Standing
Lord Algernon Chetland	William Faversham
Hon. Crosby Jethro	J. H. Benrimo
Captain Standidge	G. H. Howard
Brabazon Tudway	E. Y. Backus
Richard Annesley	John R. Sumner
Montague Denton	George C. Pearce
Mr. Jeal	W. H. Workman
Minch	John Armstrong
Swepson	George Osbourne, Jr.
Mawley Jemmett	Joseph Wheelock, Jr.
Wyke	Frank Brownlee
Lady Algernon Chetland	Jessie Millward
Lady Parmelia Mallinson	Marian Gardiner
Ottiline Mallinson	Lilian Thurgate
Emily Cardew	Louise Maltman
Mrs. Vokins	May Robson
Mrs. Brabazon Tudway	Blanche Burton

Lord and Lady Algy, a light comedy in three acts, by R. C. Carton, that has had English and Australian productions, was performed for the first time in this country at the Empire Theatre on Feb. 14.

In writing this play Mr. Carton apparently devoted his energies to the drawing of certain alleged types of English society, contenting himself with a story that is slender and trivial. Different preferences in cigarettes and race horses, and other matters equally serious, have caused Lord and Lady Algernon Chetland to live apart. Both belong to the "swagger" set, and are as horsy, slangy and epigrammatic as that set is supposed to be. Lord Algy, in his bachelor quarters, is visited in the first act by his un-swagger and outwardly moral elder brother, the Marquis of Quarmby, who has had a flirtation with an unknown divinity, and wishes to use his brother's rooms as a rendezvous for a meeting with her that evening. Lord Algy consenting, Quarmby leaves the photograph of his inamorata so that his brother may know her, she not having revealed her name. Lord Algy's next caller is one Brabazon Tudway, a wealthy bone-boiler of excitable disposition, who has entered society to gratify the aspirations of his wife. Mrs. T. is a romantic young woman, and Tudway suspects that she has a lover. He invites Algy to a costume ball to be given at his house, and at which he (Tudway) cannot be present. Algy is to watch Mrs. Tudway and, if possible, discover the lover. During Algy's momentary absence, Tudway's eye lights upon the photograph left by Quarmby, which, of course, is that of Mrs. Tudway. This convinces him that Algy is his wife's lover. He manages to restrain his ire, however, and withdraw without mentioning his discovery, resolving to secure more proof. Mrs. Tudway, whom Algy does not know, arrives to keep her appointment with Quarmby. The sudden entrance of the Duke of Droneborough, Algy's father, makes necessary the concealment of Mrs. Tudway in an adjoining room. The Duke discovers her presence and is berating Algy when Quarmby enters, and, despite his weak excuses, is carried away by his father from the contaminating influences of his younger brother. Mrs. Tudway leaves safely, but her photograph is next seen by Lady Algy, who drops in for a friendly call on her husband. While she rallies him about it, she has faith in him and conceals the wee bit of jealousy she feels.

The second act is at the costume ball, at which Algy appears in a condition of polite intoxication, a result of an abundance of wine at dinner. Quarmby is also present, and persuades Mrs. Tudway to agree to elope with him the following day, the meeting place to be again Algy's rooms. The jealous Tudway is on hand, masked, and shadows the befuddled Algy until he engages in conversation with Mrs. Tudway, when he orders him from the house. Algy's tipsy attempts at explanation are scorned, and Lady Algy takes him away.

The final act brings the scene again to Algy's apartments, where that young gentleman is discovered in a dejected state, his horse having lost a race, and all his owner's available funds, while Lady Algy's favorite has been the winner. Mrs. Tudway arrives for the elopement. When she confesses the object of her visit, Algy convinces her of the foolishness of her action, and is lauding her husband when that individual is announced. Mrs. Tudway is hurried into concealment, just as the irate bone-boiler enters and accuses Algy of having her in the apartment. Algy's denials do not pacify him, nor do those of the Duke and the hypocritical Quarmby, who are soon on the scene. It remains for Lady Algy, who has overheard at the ball the details of the projected elopement, to save the day. She enters in the midst of the dispute, makes Tudway believe that his wife's appointment was with her, and explains matters so that the reputations of all are saved. Mutual concessions are made regarding the cigarettes and the race horses, and the curtain falls on the reconciliation of Lord and Lady Algy.

From no point of view may Lord and Lady Algy be considered a valuable acquisition to stage literature. Its story, flimsy as it is, is brought out in a conventional and unoriginal manner, the most hackneyed artifices being resorted to. As a picture of modern English society the play may or may not be accurate. One may doubt, with reason, however, if even the swagger set are as slangy and snobbish as Mr. Carton represents them to be. The play is strongly reminiscent of The School for Scandal, but it has not the sparkling wit and clever construction that have made Sheridan's comedy endure. Some of the dialogue is bright; much of it is only flat and tedious, and nearly all of it is couched in the most approved sporting slang of the day.

Although it is irrelevant and unnecessary to the development of the story, the best scene in the play is that of Lord Algy's intoxication in the second act, the success of which was due to William Faversham. This episode, that might easily have been made vulgar and disgusting, was played by Mr. Faversham with splendid effect. Besides being about the best bit of acting he has done, it was one of the most artistic drunken scenes ever shown on the local stage. In the other acts Mr. Faversham acted with ease and self-possession.

Jessie Millward, as Lady Algy, played the horsy and rather unfeminine heroine very cleverly, albeit the character is not a pleasing one. Her gowns, however, were what is termed "atrocious."

W. H. Crompton gave another of his capital characterizations of old men as the stern Duke of Droneborough. E. Y. Backus was most comical as the parvenu bone-boiler. Guy Standing made the hypocritical Quarmby properly disagreeable. Joseph Wheelock, Jr., was successful as a jockey. J. H. Benrimo seemed miscast as Hon. Crosby Jethro, a sort of English Ward McAllister. George Osborne, Jr., was excellent as Lord Algy's valet. May Robson was mildly amusing as Mrs. Tudway's mother, costumed grotesquely for the ball, and Blanche Burton was attractive as the romantic Mrs. Tudway.

Lesser roles were taken by Lilian Thurgate, Marion Gardiner, Louise Maltman, G. H. Howard, John R. Sumner, George C. Pearce, and W. H. Workman.

The stage management might have been much better. The extra people employed as guests at the costume ball seemed to lack sufficient training, and suggested Soho rather than Mayfair.

Academy.—Her Atonement.

Melodrama in five acts by Anson Pond. Revived Feb. 13.

Martha West	Annie Irish
Mrs. Morton	Kate Denin Wilson
Nora	Nora Dunblane
Little Rose	Rieca Scott
Mrs. Moriarty	Ethel Bland
Colonel Swift	Louis Aldrich
Charles Le Roy	Richard Bennett
James Morton	Orrin Johnson
Louis Preterre	Frederick Perry
James Doolittle	Thomas McGrath
Patrick Mulligan	Henry Dixey
Johnny Springfield	Jessie Busley
Mr. Phillips	John F. Cook
Henry Wright	Harry Rose
Judge	P. A. Nannery
Clerk of the Court	Harry Lillford
Jefferson Washington	M. Hiltson

Anson Pond's five-act melodrama, Her Atonement, originally shown here at the Fourteenth Street Theatre in 1883, was revived at the Academy of Music on Feb. 13, when the blizzard raged. A fire around the corner had done all it might the day before to prevent the calamity, but the ordeal was inevitable.

Sixteen years ago the play was not regarded as a literary monument, and it has not improved with age. Indeed few avowedly humorous plays have provided such genuine amusement as that unintentionally offered by this crude concoction. For the diversion of those who missed the original production it may be explained that the story concerns an atrocious person, Charles Le Roy, who, in the first act, is shot by his rejected mistress, who calls herself Martha West, but who is really the long lost daughter of Colonel Swift, a lawyer and military man. Martha is arrested, but soon discharged for lack of evidence against her. Then Louis Preterre, Le Roy's valet, is accused and proves an alibi, although he is sent up for appropriating certain bank notes of Le Roy's. Suspicion now attaches to James Morton, an excitable young man, whose sister had taken offense at some remark by Le Roy. James has just returned from the Civil War, and is defended in his case by Colonel Swift. Also, he and Martha are in love. Things look bad for James when Martha confesses that she killed Le Roy. In the end her atonement is accomplished in her suicide.

There was no excuse for the revival of this crude work beyond the chance it offered to parade in several military scenes some thirty members of the lately returned Astor Battery. These courageous warriors came forward in the second act, participating with sublime disregard of chronological accuracy in scenes alleged to depict the departure of troops for the Civil War. By way of leading up to the Astor Battery there is a front scene showing the Astor House. Two detectives enter and ask a policeman what time the next boat leaves Cortlandt Street and the policeman knows. Imagine it! The detectives say they must hurry, so they start for Cortlandt Street by walking uptown, indicating that they or the stage-manager lacked knowledge of local geography. Then we see the old Cortlandt Street ferry slip and a run-around-and-come-on-again parade of soldiers with a policeman, a newsboy, and a mob of citizens to see them off on the boat. A dark change reveals a disconsolate ferry boat, sadly out of perspective, sliding over a painted river, and another change discloses the railway station in Jersey City, the troops departing on a misfit car to the cheers of the same policeman, newsboy, and citizens that they had left behind in New York. And the method of working a railway must have been very wonderful in those days, for there were no rails at all, unless the car took them with it. The ferry boat and railway effects were ineffective and shallow, and the scenery was poorly painted.

A few of the players did much to alleviate the anguish. Annie Irish won first honors by a consistent, intelligent, careful performance of the wretched Martha. Jessie Busley made all that might be of the breezy newsboy, Nora Dunblane played prettily as a pert maid, and Kate Denin Wilson strove bravely but unavailingly to make plausible a highly impossible mother role. Frederick Perry gave a capital performance of the reprehensible valet, Orrin Johnson was fittingly hysterical as the furtive James, Louis Aldrich, made up for Frederick W. Bert, was virile, dignified, and effective, as the fine old gentleman-soldier; Henry Dixey was limber and amusing as the comic Irish policeman, and Richard Bennett was a most villainous villain.

Smaller parts were ably played by Thomas McGrath, Ricca Scott, and Ethel Bland.

Bijou—Brown's In Town.

Farce in three acts by Mark E. Swan. Produced Feb. 20.

Dick Preston	Edward S. Abeles
Abel Preston	James O. Barrows
Arthur Howard	John Lancaster
Worth Carew	Edward Poland
Pollock	Andrew Lee
Suzanne Dacre	Anna Belmont
Letty	Kathryn Osterman
Freda Von Hollenback	Josie Sadler
Primrose	Belle Davis

The first performance in New York of Mark E. Swan's new farce, Brown's In Town, took place last evening at the Bijou Theatre.

Like nearly every farce of modern times, the amusing situations and complications in this latest dramatic entanglement arise from cases of more or less probable mistakes in the matter of identity. The story concerns the troubles of Dick and Letty Preston, two young persons who have been secretly married in spite of vigorous parental objection. Abel Preston, the father of the twenty-three-year-old husband, has warned Dick that if he marries before he reaches the age of twenty-five he will inherit none of the family fortune, and in order to conceal the real condition of affairs the bride and groom take a little cottage at Brighton where they are known as Mr. and Mrs. Brown. They are found out by Arthur Howard, a former lover of Letty's, who, when informed of the marriage, imagines that Suzanne Dacre, a visiting friend, is the bride. He straightway proceeds to make love to Letty, much to her discomfiture, and she dares not reveal to him the true state of affairs. At this juncture Preston, Sr., arrives at Honeysuckle Lodge, in search of his son Dick, and is mistaken at first for the cook. He insists upon meeting his son's friend, Mr. Brown, and Dick introduces Howard as Brown and Suzanne as Mrs. Brown. No sooner is this bit of diplomacy accomplished than Letty enters, confesses to the old gentleman that she is Mrs. Brown, and the entanglement is more hopeless than before. Preston, Sr., however, is very much taken with the sprightly bride and pays her many compliments upon her house and her excellent housekeeping. Many and various are the explanations made to the father by the young people—quite half of which are not believed—and to add to the embarrassment of the situation Dick becomes sadly short of money, and Howard is confronted by an irate German heiress who fancies that he has jilted her. In the end, of course, there is a general confession, the young couple are forgiven, and all ends happily. The scenes of the first and second acts show the grounds of Honeysuckle Lodge and the third act takes place in the drawing room of the cottage.

So much had been heard of the prodigious success of the farce in the West that too much may have been expected of it. Certainly, an equal of What Happened to Jones, My Friend from India, and The Man from Mexico was looked for, and certainly the promise was not fulfilled. Mr. Swan's play is lighter and cruder than most of its competitors in the field of farce, and it lacks in body, authority, and characterization. No new phase has been developed for the old basal idea; most of his characters talk very much alike, and the things they say are not often highly amusing. The complications are well wrought out, however, the farce is carefully constructed, and there is plenty of action.

Perhaps the players' work last night was injured in some measure by nervousness, for they must have realized what a great deal we expected of them. Edward S. Abeles played Dick with earnestness and purpose, and put considerable dash into his impersonation. James O. Barrows, as Dick's father, gave one of his always enjoyable men character sketches. John Lancaster, as Arthur, was jealous, but frequently talked faster than he could speak; Edward Poland was acceptable as a young imbecile idler, and so was Andrew Lee as a gardener on Dick's place.

Belle Davis made an instant hit in her inimitable "coon" songs, but sang one too many, and she gave a thoroughly typical picture of a vindictive "lady" cook. Kathryn Osterman was admirable and attractive as Jack's wife, Josie Sadler offered a capital portrait of a vengeful German heiress, and Anna Belmont was pert and pretty as the inquisitive Suzanne.

The scenery was attractive, and the stage was well managed.

Irving Place—Freiwild.

Comedy in three acts by Arthur Schnitzler. Produced Feb. 16.

Oberlieutenant Karinski	Julius Strobl
Oberlieutenant Rohnstedt	Rudolph Senius
Paul Rönning	Willy Faber
Poldi Gresslinger	Gustav v. Seyffertitz
Dr. Albert Wellner	Heinrich Heber
Vogel	Jaques Horwitz
Schneider	Franz Müller
Finke	Fritz Hitzigrath
Balduin	George Le Bret
Enderle	Edmund Hanno
Anna Riedel	Anna Braga
Pepi Fischer	Olga D'Estree
Kätchen Schlitz	Auguste Fränkel
Kohn	Julius Ascher
Kellner	Eugen Hohenwarth
Piccolo	Carl Frischer

Arthur Schnitzler's three-act comedy, Freiwild, was produced at the Irving Place Theatre last Thursday evening for the first time in America before a large audience. It is a rather uninteresting play and disappointing when the same author's charming drama, Flirtation, is recalled as presented at the Irving Place last Winter by Agnes Sorma.

The scene is in the suburbs of Vienna at the present time. Paul Rönning, artist, and Anna Riedel, ingenue at a local theatre, are lovers. Karinski, a dissipated lieutenant of cavalry, has been attracted by the girl, but she has repulsed him. One day, over a glass of cognac in a public garden, he makes some slurring remarks to his companions about her. These are overheard by Rönning; there are angry words; Rönning strikes the lieutenant, and further humiliates him by refusing his challenge to fight.

Here follows a long harangue upon the ethics of duelling, which is a question so foreign to American experience that it awakens little or no sympathy. Rönning persists in his purpose not to fight, and is in consequence sought out by the lieutenant, who shoots him down before the eyes of his sweetheart.

While, of course, the play was carried by the chief speaking roles, the main interest was awakened by the character parts, among which may be mentioned: Franz Müller as the director of the theatre, Edmund Hanno as the comedian, and Julius Ascher as the cashier, who made a great deal of their small opportunities.

Anna Braga, while never strong emotionally, gave as always a sympathetic performance. Willy Faber, as the lover, won new favor by his quiet, dignified, yet forceful performance.

Grand—Hotel Topsy Turvy.

Hotel Topsy Turvy drew a good-sized audience to the Grand Opera House last evening. There have been some changes in the cast since the comedy was seen at the Herald Square, the newcomers being Madeleine Luck, a charming Cecile, and George L. Tallman, who was satisfactory as Paul. Marie Dressler being ill, her part was taken by Beatrice MacKenzie, who gave an excellent performance. Edwin Foy was as droll as ever as Lebeau, and Emma Brennan, Carrie E. Perkins, Virginia Ross, Frank Smithson, Frank Doane, Douglas Flint, Alexis Law Gisiko, and the others made the most of their opportunities. Fanny Rice, in At the French Ball, is the underline.

Primrose and Dockstader's Great American Minstrels came to town for the first time last week and played to big business after the blizzard. The bill made a great hit. It is almost straight minstrelsy from start to finish and the crowds were quick to applaud such a radical relief from the vaudeville entertainments that have too often masqueraded as "minstrels." The first part set, already described in these columns, is a thing of beauty, and the fun was furnished by George Primrose and Lew Dockstader, and Lew Sully and Jimmy Wall on the ends, with B. S. Carnes as interlocutor. The vocal contingent was led by Manuel Romain, whose clear, pure tenor voice is one of the sweetest that has come this way, and who uses it superbly, and W. H. Thompson, an admirable baritone. The chorus work was also of a high order. In the olio, George Primrose danced as only he can, and led four clever pickaninnies in a cakewalk; Lew Dockstader rattled off new gags and "coon" songs in his ever-diverting monologue; the Quaker City Quartette—John Pieri, Harry Ernest, Edward Hanson, and B. S. Carnes—offered a capital act; John Howe, Jimmy Wall, and Lew Sully put in a quaint musical comedy sketch; the Juggling Johnsons closed the bill with their marvelous club-swinging. A pleasing feature was the excellent work of M. J. Latham's orchestra, whose playing was marred only by lack of variety. To play one saddening ballad in the first part, repeat it a half-dozen times before the olio, and trot it out again as a "chaser," inclines to make the band's repertoire seem very limited.

Murray Hill—His Wife's Father.

His Wife's Father was presented last night at the Murray Hill Theatre by the Donnelly Stock company. That Margaret Morton's play was given an admirable performance by this excellent group of players goes almost without saying.

William Redmund, in the role of Matt, the aged butler, gave a fine character sketch, and, although the part was somewhat unusual for him, he seemed quite at home in it.

Robert Drouet as Frank Hamilton, Walter Allen as Buchanan Jennings, and Charles D. Waldron as Fred Langdon gave finished performances. Hannah May Ingham in the character of Nell had not the chance to display her best art, yet she played the part very pleasingly.

Of the other members of the cast especial praise must be given Rose Beaudet, who appeared in the role of Mrs. Canary; Dorothy Donnelly, whose impersonation of Kitty Canary was most excellent throughout, and Sandol Milliken, whose Celia was a charming and dainty characterization.

The production of Trilby by the stock company last week was a most commendable one. Hannah May Ingham, as the heroine, did really excellent work. Robert Drouet's Svengali was one of the best pieces of work that this actor has done here. Mr. Drouet does not suffer by comparison with any of his predecessors in the past. Taffy and the Laird were played respectively by Emmet C. King and William Redmund, both of whom grasped the spirit of their roles admirably. Walter Allen was pleasing as Zouzou. Herbert O'Connor, as Gecko, was acceptable, as was Edwin Nicander as Little Billee. Dorothy Donnelly was an excellent Madame Vinard. E. T. Stetson, Charles D. Waldson, Mrs. Thomas Barry, and Sandol Milliken did well in other roles. "Ben Bolt" was sung in the third act by Elizabeth Brainerd.

American—Mignon.

Ambroise Thomas' beautiful but seldom-sung opera, Mignon, was performed last evening in a thoroughly artistic manner by the Castle Square Opera company. The work displays the company to its best advantage, affording opportunities for both principals and chorus.

Mary Linck, in the title-role, sang and acted charmingly, giving evidence, in her admirable performance, of the thorough training she has had with the Carl Rosa company in England and with various organizations on this side. Adelaide Norwood was a delightful Filina, and the Frederic of Lizzie Macnichol was all that could be desired. John F. Sheehan, in the character of Wilhelm Meister, sang with his accustomed vigor and sweetness.

The other parts were very satisfactorily filled, and the chorus was, as usual, above reproach. The scenes and costumes were quite up to the excellent standard of the Castle Square Opera company.

Pinafore was continued last week with the same excellent cast. Cavalleria Rusticana succeeded I Pagliacci as the other half of the bill. Laura Millard sang Santuzza with good effect. Joseph F. Sheehan's Turiddu was freely applauded. Lizzie Macnichol as Lola, W. G. Stewart as Alfio, and Maude Lambert as Lucia were all seen to advantage. Adelaide Norwood alternated as Santuzza during the week.

Third Avenue—The Sporting Duchess.

The play of the week at Brunelle's Third Avenue Theatre is The Sporting Duchess, and if one may judge by last night's performance and the enthusiasm with which it was received, the patrons of this house have been given something that is quite to their taste.

The drama was mounted in an elaborate manner and the members of the stock company without exception enacted their parts satisfactorily.

Eleanore Carroll as Vivien Darville, gave a dramatic performance. J. M. Cainpolis as Major Mostyn, James A. Nunn as Joe Aylmer, and H. Percy Meldon as Douglas, deserve special praise for sincere and careful work. Ann Warrington, in the role of Maria was very satisfactory, and Dorothy King increased her popularity by a charming impersonation of Mary Aylmer.

The attraction at the Third Avenue Theatre last week was the old, yet ever interesting, emotional drama, East Lynne. Laura Alberta, the visiting star, gave an excellent portrayal of the leading role, and the support of the stock company was thoroughly satisfactory. Especial praise is due Dorothy King for her sympathetic and eminently artistic impersonation of Barbara Hare. J. M. Saimpolis, as Archibald Carlyle, gave an admirable performance, and Kate Woods Fiske, as Cornelia Carlyle, won her usual large share of applause. The play was very nicely costumed and staged.

People's—On the Wabash.

Joseph Arthur's comedy-drama, On the Wabash, was played last night before a large and appreciative audience at the People's Theatre. Edwin Mordant as Abe Early, won the good will of the audience at once, and retained it until the end of the play. Louise Wakelee made an excellent impression in the part of Esther Early, and Nellie Devenish, as Mary Gentry, was pleasing. The others in the cast made the best of their opportunities, and the musical numbers were heartily applauded. Next week, The Dawn of Freedom.

At the People's last week Martin J. Dixon's company presented Frank Harvey's melodrama, The Land of the Living, a strong play abounding in sensational effects. The leading roles were taken by Frank Harrington and Jessie Wallack Dixon, who were thoroughly satisfactory. In the support were Marie Barringer, Emma Hainer, Gussie Hart, Frank Binkhurst, H. L. Saiter, Fred Emerson, and others. A feature was the elaborate scenery.

Star—A Female Drummer.

It isn't every attraction that, after one week's engagement at a combination theatre, can score such a success as to warrant a return booking of two weeks, and that within a very short time of the first engagement. Yet this is what the Charles E. Blaney Amusement Company's extravaganza has done. It returned last evening to the Star Theatre to remain for a fortnight,

and the packed house that witnessed the performance indicated that big profits were in sight.

The performance has been reviewed fully in THE MIRROR upon the occasion of the former appearances in this city. It is just as laughable now, and maybe a bit more so, for new hits are being introduced constantly.

Johnstone Bennett, dashing and attractive, again scored as Hasa Bargain, and gave her capital imitations. Pretty Nellie O'Neil made a hit of large proportions as the cash girl. Miss O'Neil is the life of a lively entertainment, and seems to have an inexhaustible fund of good spirits. Willis P. Sweatnam's humorous blackface work, always a rare treat, was an important feature. George Richards, Eugene Canfield, Oscar Figman, Tony Williams, the others, all aided in the good performance.

At Other Playhouses.

BROADWAY.—The Three Dragoons is still the attractive bill.

FIFTH AVENUE.—A Runaway Girl began the last week of its run last evening. Mrs. Fiske will begin her engagement next Monday in Magda.

CASINO.— La Belle Helene is in its last week, and will be followed by A Dangerous Maid.

HERALD SQUARE.—James A. Herne continues in the Rev. Griffith Davenport, and will be followed next Tuesday by Mathews and Bulger in By the Sad Sea Waves.

FOURTEENTH STREET.—Chauncey Olcott's fiftieth performance here of A Romance of Athlone was celebrated last night by the distribution of souvenirs.

METROPOLIS.—The Girl I Left Behind Me is the bill for this week.

MANHATTAN.—Mlle. Fifi continues to draw large audiences.

WALLACK'S.—At the White House Tavern began its third week last night.

MADISON SQUARE.—Because She Loved Him So remains the bill.

GARDEN.—Viola Allen continues in The Christian.

KNICKERBOCKER.—Nat C. Goodwin and Maxine Elliot began last night the last week of their successful engagement in Nathan Hale.

GARRICK.—Zaza is the bill here.

LYCEUM.—Trelawny of the Wells is still drawing appreciative audiences.

DALY'S.—The Great Ruby is filling this theatre nightly with enthusiastic audiences. The Burton Holmes matinee lectures began yesterday.

COLUMBUS.—The White Heather is the bill this week. Monroe and Mack next week.

AMERICAN ACADEMY'S FOURTH MATINEE.

The fourth matinee of the present term of the American Academy of the Dramatic Arts occurred last Thursday at the Empire Theatre before a large audience. The feature of especial interest was the first public performance of G. Bernard Shaw's one-act play, The Man of Destiny, given by arrangement with Mr. Shaw and presented by the following cast:

Napoleon	Robert Schable
Giuseppe	Gardner Jenkins
Lieutenant	Sidney Donalds
Lady	Grace Merritt

The scene is an inn in Northern Italy, in May, 1796. Napoleon has but recently become a general, being only twenty-six years of age, and, to quote Mr. Shaw's preface to his play, "his army is as to discipline in a state which has so greatly shocked some modern writers before whom the following story has been enacted that they, impressed with the later glory of l'Empereur, have altogether refused to accept it. But Napoleon is not l'Empereur yet; he has only just been dubbed 'Le Petit Corporal.'" Mr. Shaw's use of the word "enacted" refers doubtless to a reading of the play given in England for copyright purposes, but just why "some modern writers" should have declined to accept an established historical fact is beyond conjecture.

The play tells of a callow, impressionable lieutenant who, while bearing papers to Napoleon, falls in with a comely young woman and permits her to get away with the papers. She wants the papers, it appears, in order to suppress a certain letter which, she hints later, might have been written by Madame Bonaparte to a man not her husband. It fails to appear, however, whether or not this hint was based upon definite knowledge. The young woman, attired as a soldier, comes to Napoleon, taunting and tantalizing him through a long, long stretch of clever but wearying dialogue, designed apparently to emphasize the pretty generally accepted proposition that all men are human. In the end, Napoleon burns the unopened letter, and sits close to this extremely forward young woman in the pale, romantic moonlight. "I wonder if Cæsar's wife would be above suspicion if she saw us here together," remarks the forward young woman. "I wonder," observes Napoleon, as he turns and looks inquiringly into the eyes of his fair companion. Then the curtain drops.

The play is a delight to read, but it is much too long and too uneventful for acting purposes. Mr. Shaw has reveled in his familiar cynicism, his earnest wish to avoid any really dramatic episode, and his evident aim to overset an ideal which may exist in the minds of the "modern writers" who scorned his play, but which one must fancy is hardly so popular as to necessitate the extraordinary pains he has taken to shatter it. In literary quality it is most admirable, but its dramatic value is small, unless radical changes and cuttings be undertaken. A very large measure of praise for Thursday's performance belongs to Edward Rose, who staged the play, and who had contrived to keep up a semblance of action when the lines offered scant suggestion and practically no help. President Franklin H. Sargent deserves hearty thanks for giving opportunity to see a work which no one might expect to see at a performance intended to remunerate the producer.

Of the four players, Robert Schable easily excelled. His sketch of the young Napoleon was an intelligent, able, earnest effort, capitally sustained. The make-up was excellent, the conception admirable. The traditional stride and posing of Napoleon were accentuated, perhaps, a bit too much, but not enough to injure materially an impersonation that compared more than favorably with any recent professional work in the character. And our other Napoleons have enjoyed a dramatic environment far more congenial. Grace Merritt was pretty and effective as the woman in the case. Sidney Donalds played the silly lieutenant with a strong American accent; and Gardner Jenkins was acceptable as an innkeeper. Both of these gentlemen have voices as yet too light and thin. The scene and the costumes were appropriate and picturesque.

Mr. Shaw's play was preceded by a very indifferent one-act effort by Edgar Hart, of the Academy, called Love's Crucible, in which Mr. Hart, David McCartney, Joseph Maylon, Fernanda Eliscu, Mabel Howard, and Alice Chandler strove bravely and creditably, but in vain. The bill ended with a comedietta, What to do with a Chafing-Dish, by Estella Johnston, which, in spite of its hapless title, was a thoroughly enjoyable, merry little picture of the woes of a newly married pair, aggravated by the young husband's frantic attempt to cook a lobster when he didn't know how, closing with the tossing of the partially cooked crustacean from a window, and the subsequent appearance of an ungrateful policeman upon whom it had landed. This lively trifle was enacted with much spirit by John Westley and Mabel Howard as the experimenting couple, and Samuel Claggett as the r sentful policeman.

The next matinee of the Acade y will occur at the same theatre on March 7, when will be presented, for the first time in English, the ancient French farce, Patelin, translated by Henry David Gray, and Edward Rose's one-act drama, The Young Folks.

MUSKETEERING HERE AND ABROAD.

E. J. Malyon, stage-manager of Her Majesty's Theatre, London, whose services have been lent by H. Beerbohm Tree to stage Sydney Grundy's The Musketeers for the Liebler company, left Sunday for Louisville to rehearse the principals of the company, who will accompany James O'Neill on his tour until the opening of the new production at Montreal on March 6. Mr. Malyon rehearsed the army of supers before leaving town, and he had a little talk with a MIRROR man about himself and the intricacies of Musketeering.

"The Musketeer craze which has broken out so violently in England," said Mr. Malyon, "is a direct outcome of the recent successful siege of romantic plays such as The Prisoner of Zenda and Under the Red Robe. These successes suggested to Tree the idea of reviving Dumas' The Three Musketeers, which you had known in America, I believe, as The Three Guardsmen. Tree mentioned the matter to Lewis Waller, then playing with him in The Silver Key, and Waller, realizing the feasibility of the scheme, approached Grundy about writing a version. But Grundy's ideas demanded a bigger spectacular production than Waller was then in a position to give. So Waller went to Henry Hamilton, who agreed to make a version for him.

"Tree succeeded meanwhile in signing an agreement with Grundy, and the two renderings, as eventually produced, are entirely different. Whatever success was won by the Hamilton version was due altogether, I believe, to the magnificent acting of Waller, who in physique, tone and elocution is almost a counterpart of James O'Neill. Though Waller started two weeks ahead of Tree, he evidently foresaw the inevitable, for, after opening at the London Globe, he signed to appear as Buckingham in Tree's production. There may be no doubt of the artistic and financial success of the version at Her Majesty's, where the house is sold out practically a month ahead.

"The essential difference between the two versions is that Hamilton's, to be shown here by E. H. Sothern, is a sort of drawing-room affair, while Grundy's is an enormous spectacle in ten great tableaux. At least 150 people are on the stage in the last act. The Musketeers rage in England is such that no fewer than ten pretentious productions are now touring in the provinces, and I fancy that America is in for a craze of the same sort.

"This is my first trip to your country and, while I've been very busy ever since I landed, I've acquired some most pleasant impressions. For instance, your supers, whom I've been rehearsing here, are much better than those in England. They are quicker, more intelligent and have far more style about them. The principals I meet at Louisville, and when I return to this city I'll tell you what I think of them. Of your actors I can only say that the best one I have seen here was so good that I thought, in my insular way, that he must be an Englishman. You know enough of Britons to realize that this was a high compliment. American players are truly popular now in London. The successes won there by Secret Service—which taught us a lesson in melodrama—The Belle of New York, and What Happened to Jones have been grateful indeed because we are ready always to welcome whatever is good. And America, for so many years, had been receiving our plays and players with such cordiality that it seems only fair that England should repay the courtesy and discharge her obligations of hospitality.

"American scenery, I find, equals ours in most cases, and I've never seen a finer work than a back-cloth painted by Homer Emens for the production I'm now rehearsing. I think this painting will astonish New York. Indeed, I believe the whole production will rather surprise you, for I have been given *carte blanche* to go ahead and equal anything that has ever been done.

"For myself, I was born in London in 1855, and have acted hundreds of parts from a Britannia Theatre juvenile to the Criterion with Charles Wyndham. As stage-manager, I served George Alexander for two years, and in like capacity put on For the Crown for Forbes Robertson. I have produced also Sardou's Patrie, The Manxman, The Sin of St. Hulda, La Locandiera, and The Matchmaker, at the Shaftesbury; A Woman's Reason and An Ideal Husband at the Haymarket; The Home Secretary at the Criterion, and My Lady's Orchard, and The Mermaids at the Avenue. I've dabbled in playwriting, too, being the author of The Lady Burglar, The Hon. John, and The Order of the Bath, all now running in the English provinces; and I have contracted with Fred Terry and Julia Neilson to present my three-act play, A Mere Question of Time. After the Criterion Theatre run of The Home Secretary, I played a character part and stage managed a ten weeks' tour of this play, which went out with what I believe was the strongest cast ever seen in our provinces, including as it did Fred Terry, Julia Neilson, Maude Millett, Sydney Brough, Lewis Waller, Lottie Venn, Alfred Bishop, and Henry Kemble—an example for you of an English star cast on tour.

"For Mr. Tree, I staged his remarable revival of Julius Cæsar, with its 200 supers, and his present success, The Musketeers. One of the greatest triumphs of the season in London has been Mrs. Potter's superb impersonation of Miladi in Mr. Tree's production, and her popularity in London is shared by your fair countrywomen, Julie Opp and Fay Davis. So long as you will send us such admirable artists they will be heartily welcomed and, what is perhaps equally interesting and impressive, they will command colossal salaries.

"My stay here will be brief, as I shall sail for England on March 15, two days after the Broadway Theatre sees The Musketeers."

JAMES A. HERNE HONORED.

After the performance of The Rev. Griffith Davenport at the Herald Square Theatre on Saturday night, James A. Herne was the guest of honor at a supper given by the American Dramatists' Club, at the Manhattan Hotel. Forty well-known men of the theatrical world were present, the majority of whom were members of the Club. Among the invited guests were J. E. Dodson, Clark Bell, William Faversham, and Wilton Lackaye. The board was beautifully decorated, and the menu cards, which were especially designed for the occasion, were artistic. Bronson Howard, President of the Club, presided in his accustomed happy manner, and his speech was the oratorical event of the function. Mr. Herne was heartily and frequently applauded during his remarks, and J. I. C. Clarke, Sidney Rosenfeld, and Augustus Thomas were listened to with great appreciation by those who had the good fortune to be present. Over the coffee and cigars, Mr. Dodson told a number of his cleverest stories and Mr. Pringle, of the Grau Opera company, sang a number of solos that won enthusiastic plaudits.

AN ADMIRABLE EXAMPLE.

The following letters offer a most admirable example that might be followed by managers everywhere with honor to their profession and credit to themselves. Manager Andrew A. McCormick, of the Broadway Theatre, treasurer of the Actors' Fund of America, received this letter last week:

THE EMPIRE CIRCUIT OF THEATRES.
STANDARD THEATRE,
ST. LOUIS, MO., Feb. 13, 1899.

Andrew A. McCormick, Treasurer Actors' Fund of America:

DEAR SIR.—Inclosed find check for $25 representing the amount of a fine imposed upon and collected from an actor for a serious breach of the rules of this theatre. As such fines are intended as punishment for offenses and not for managerial revenue, I believe all managers should forward such as are collected to the Actors' Fund, and thereby the needy of the profession will reap some benefit from the foibles of the more successful.

Very respectfully,
JAMES J. BUTLER, Manager.

Mr. McCormick replied at once as follows:

BROADWAY THEATRE, NEW YORK, Feb. 17, 1899.

James J. Butler, Manager Standard Theatre, St. Louis, Mo.:

DEAR SIR.—I am in receipt of your favor of the 13th inst. inclosing check for $25 for the Actors' Fund of America. The Fund would undoubtedly derive a considerable sum each year if the managers of the various theatres and traveling organizations would follow your example in donating to the Fund all fines imposed for infringement of rules, and I sincerely hope the good example set by you will have a practical and lasting effect.

Very truly yours,
ANDREW A. MCCORMICK.

AN EVENING WITH SHAKESPEARE.

On last Sunday evening the members of Edwin Forrest Lodge No. 2, Actors' Order of Friendship, and their guests, enjoyed a programme of music and addresses which will long be remembered by them with pleasure.

William Courtleigh, vice-president of the organization, began the entertainment with a happy introductory speech, which was followed by an overture of Shakespearean music arranged and played by D. Elmer Harley.

The event of the evening was the scholarly address delivered by Charles R. Pope, in which he exposed the meretricious nature of the much-discussed cryptogram of Ignatious Donnelly, through which that author claims the works of the immortal bard for Bacon. The data offered were so convincing and were so clearly presented that the auditors regretted the shortness of the lecture.

Eben Plympton, who acted as impressario, delighted every one by presenting a programme of too-rarely heard songs, which were rendered by a splendid quintette, under the direction of Wolf Marks. The selections were, "Green Sleeves," from Twelfth Night; "I Know a Bank," from Midsummer Night's Dream; "Blow, Blow Thou Wintry Wind," from As You Like It; "Hark, the Lark," from Cymbeline, and "Sigh No More, Ladies," from Muc.. Ado About Nothing.

The gathering was a representative one of the foremost actors and actresses of the city, and to the committee in charge of the affair great credit is due.

THE SAME PICTURES WERE DIFFERENT.

The early editions of the *Evening Telegram* on Saturday contained a group of eight pictures labeled: "Scenes from The King's Musketeer in which E. H. Sothern will appear at the Knickerbocker on Feb. 27." Now, one of the pictures was that of Blanche Bates, who will play Miladi in the Liebler Musketeers production, with James O'Neill, and when the group came under the observation of the press agent for the Liebler concern, he saw to his horror that all the pictures were those of his outfit. In wild haste the appalled press agent rushed to the *Telegram* office and made sundry convincing remarks and affidavits, with the astonishing result that, in later editions of the paper, appeared the same pictures, labeled, however: "Scenes from Sydney Grundy's The Musketeers, to be produced with James O'Neill at the Broadway Theatre, March 13." Thus it would seem that the Musketeers war is fairly on.

THE TORNADO GOES IN ENGLAND.

The Tornado, produced at the Brixton Theatre, London, on Feb. 6, has scored even a greater success than The Fast Mail, which has been one of the greatest financial winners sent to England by an American manager. Lincoln J. Carter, who is at present in Europe, has cabled that the future of The Tornado in England appears exceptionally bright. The new play which Mr. Carter is at work on for the coming season will be his greatest effort in scenic and mechanical effects.

MUSICAL NOTES.

Ignace Paderewski will reappear at the Queen's Hall musical festival in London on May 8.

Director Hans Richter, of the Imperial Opera, Vienna, has declined to renew his contract with the Austrian Government, and will probably come to America in the Spring.

WHAT THE "HOME JOURNAL," FEBRUARY 8, 1899, SAYS OF THE NEW YORK AND FLORIDA LIMITED.

Some journeys are a tedious and even toresome experience, but the trip to Florida on the luxurious limited trains of the Southern Railway is like sitting in a sumptuous theatre (the observation-car) to witness a matinee entertainment of moving pictures, then repairing but a few steps to Delmonico's (the dining-car) for supper, and a few steps again to the Waldorf (sleeping-car) for a night's repose amid every surrounding suggestive of wealth and contributory to comfort.

The New York and Florida Limited, as operated between New York and St. Augustine, is the finest train ever operated between New York and Florida. The route is via Pennsylvania, Southern Railway, F., C. & P., and F. E. C., and is composed exclusively of a Club Car, Compartment, Observation, Library, Dining and Drawing-room Sleeping Cars. No other such train between New York and Florida. Leaves New York daily, except Sunday, at 11.50 A.M. Two other fast trains, 4.20 P.M and 12.05 A.M. The only route operating through Pullman Drawing-room Sleeping Cars New York to Rockledge, Daytona, Ormond, Palm Beach and Miami, connecting with steamships for Havana, Nassau and Key West. Perfect Dining Car service on all trains of the Southern Railway. For further information, call or address J. L. Adams, General Eastern Agent, F., C. & P. R. R., 353 Broadway, Alex. S. Thweatt, Eastern Passenger Agent, Southern Railway, 271 Broadway, New York.

LETTERS TO THE EDITOR.

THE GREATEST DEFECT OF THE STAGE.

NEW YORK, Feb. 18, 1899.

To the Editor of The Dramatic Mirror:

SIR.—That was sound doctrine preached by Alfred Ayres through THE MIRROR last week in his criticism of Julia Arthur's Rosalind—good, sound, sane doctrine, and very suggestive.

Strange that we hear so little about this matter of misreading, when every attentive theatregoer knows that it is the greatest defect in our stagecraft. All that Mr. Ayres said is perfectly true, and more is true than he might have said. He might have said that bad reading, atrocious reading, blundersome reading, inexcusable reading was almost the invariable rule among English and American actors, and that one of the commonest, if most painful, experiences was to sit through the acting of a Shakespearean play in which from beginning to end not one sentence was read correctly. Is not that as strange a thing as any you know? Yet it is quite true.

Why should these things be? If a player should come forth to play Julius Cæsar clad in a silk hat and a golf suit, we should scream with laughter. Yet why correctness of utterance is less desirable in any way, or less important, than correctness of costume I am unable to say.

To show that I am not speaking from a mere general impression, but from concrete facts, I may mention that in the last four or five years I have formed, for my own amusement, from the misreadings I have heard on the stage, a collection now numbering, I believe, some thousands. Almost any of these read separately and in cold blood, away from the stage illusion, sound like gibberish or lunacy. Yet they are the actual, although I confess the almost incredible, records of veritable observations.

From these curios I could fill a page of THE MIRROR, but two specimens, I think, will be enough for illustration. There is one line in Much Ado About Nothing that I have heard read many times by many actors, and never but once correctly, although it is one of the simplest and most obvious in the play. It is in Act II., Scene 1, where Beatrice, after a high flight of her raillery, says suddenly to Don Pedro, "But I beseech your grace pardon me; I was born to speak all mirth, and no matter." Don Pedro's response in all but one of the performances of the play I have seen, has been read thus:

"Your silence most *offends* me."

Clearly the actor that thus reads it might as well read it backward or in Eskimo; for his reading utterly obliterates the dramatist's thought.

Three or four years ago a highly-praised English actor came here to show us how Hamlet should be played. He was received with that child-like faith and enthusiasm that we habitually reserve for the bad actors of foreign lands, and proceeded to dish up Hamlet in a way truly amazing. It is not too much to say that the honest, conscientious zeal with which he misread every line in his part surpassed anything of the kind in our experience. One of the many complicated horrors of his utterance that still cling to my memory is this:

"The funeral bak'd meats
Did coldly furnish forth the marriage *tables*."

This he delivered in a drawling monotone without a particle of emphasis until he reached the last word, and on that he fell—or pounced, as Mr. Ayres would say—with indescribable vehemence. Now, if he had said, "The funeral pork pies did gayly dance upon the marriage tables," every critic in New York would have denounced the blunder; but what he did say—a departure from the author's meaning no less preposterous—so far escaped notice that I believe I have now the honor of being the first to call attention to it.

Absurd as was this actor's performance, it was no whit more absurd in this regard than many readings we hear wherever and whenever blank verse plays are produced. Are the actors to blame for these things? Hardly, I think. Why should they do differently? They are never admonished of misreadings, and the actors—and actresses—most praised in print are usually those that misread most abominably. The critics, absorbed in considerations that are after all mere matters of individual temparament, or in the enjoined duty of being brilliant or funny, never think of this subject. The stage directors, solely interested in scenic effects and groupings, never mention it. The public, receiving a general impression of insufficiency, has no way of expressing its displeasure except by staying away. Hence the managers, whose point of view is necessarily limited to box-office results, conclude that "Shakespeare spells ruin," and turn to farce-comedy, vaudeville and unwholesome problem plays.

Then the intelligent public, that is ready to support Shakespeare adequately done, turns away in disgust, and thinks the theatre is degenerating.

Some years ago I attempted to direct the attention of the newspaper I was then connected with to utterance as very much the most important part of the actor's art, hoping thereby to do something toward instituting a reform. I met with little success; indeed, a newspaper is hardly the place to carry on such a crusade in. The one agency that seems in every way equal to the task is THE DRAMATIC MIRROR, and I do not know why THE MIRROR does not undertake it. Surely the work is needed.

CHARLES E. RUSSELL.

A PROPOSED NEW JERSEY LAW.

JERSEY CITY, Feb. 17, 1899.

To the Editor of The Dramatic Mirror:

SIR.—The following is the substance of one of the bills introduced in the Senate of the State of New Jersey:

"By Mr. Pitney, making it a misdemeanor for any person having the care of a child under fifteen to permit that child to sing, dance or act in public for gain. A fine of from $10 to $50 is fixed for each offense."

As you will see, there is no "but" or "if" about it. It simply makes a misdemeanor of any attempt to earn a living on the stage in this State by any child under fifteen years of age. It is unnecessary for me or any one to enter into a detailed account of the harm this bill would do. The readers of THE MIRROR understand that phase of the case thoroughly. I simply want through the columns of your paper to call the attention of the managers of theatres in this State to the fact that if this bill becomes a law they will be unable to present many current plays to their patrons, and ask them in the interests of themselves and the "children of the stage," who by this act would be prohibited from appearing in this State, to use their influence with Senators and Assemblymen to have this bill defeated, or at least amended so as to give discretionary powers to local authorities as to the advisability of allowing a child to appear. This I believe is the case in New York State, where the Mayor of a city has the power to license a child. I trust that the legislators of this State may be made to see this matter in a proper light, and not make New Jersey a State to be avoided by companies having members under fifteen years of age. Yours very truly,

FRANK E. HENDERSON,
Manager Academy of Music.

AGAINST VULGARITY.

GREENVILLE, MISS., Feb. 2, 1899.

To the Editor of The Dramatic Mirror:

SIR.—As your journal has an enviable reputation for its cleanliness, I would like, through its columns, to make a plea against the vulgar. Our city, Greenville, Miss., is said to be the best theatregoing place in the State. Its audiences are generally composed of refined, intelligent people, who are getting tired of, if they do not feel insulted at, having the vulgar thrust in their faces.

Twice this season, when the house was filled with women, men and children, have they been forced to gaze upon a man in a nightshirt, and other similar offensive styles of undress, in which, please understand, I include the too-décolleté waists on women.

If the concocters of farce-comedy think vulgarity funny, they are mistaken; at least, it doesn't pass for fun with Southern women, and I hope such "shows" have been seen here for the last time.

IDA C. WARD.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Filson and Errol head the list in their new sketch, A Daughter of Bacchus. The others are the Gypsy Quintette, vocalists, headed by Charles King; James H. Manning and Willie Weston, in The Irish Pawnbroker; C. W. Littlefield, mimic; Eleanor Falk, comedienne; Elfie V. Fay, soubrette; Mr. and Mrs. Stuart Darrow, sand and smoke painters and shadowgraphists; Billy Payne, in his new specialty, introducing the talkograph and thinkathought machine; Barry and Learned, comedy duo; the Robbins, sketch team, and E. M. Reed and his dogs. Tony Pastor sings every evening.

Koster and Bial's.

The bill contains a number of new entertainers, including those who were prevented from appearing last week by the delay in the arrival of their steamer. The Hengler Sisters, two young American girls, who have passed from under the supervision of the Gerry Society, make their American reappearance. Henri French, "the Gentleman Bicyclist;" Mlle. Irene and her trained hog Zaza, in a novel act, both direct from the Folies Bergere, Paris, and the two Escamillos, from Vienna, all make their American debuts. The others are Batty's bears; the Hegelmanns, aerialists; Clara Lardinois, chanteuse; the Dartos, French dancers, and the troupe of Moorish Arabs. An Affair of Honor is in its final week.

Palace.

"Aunt Louisa" Eldridge, in her original monologue, heads the bill. The others are the Marco Twins, grotesques; Tim Cronin, comedian; Mlle. Marzella and her trained birds; Harding and Ah Sid, acrobatic comedy duo; the Seven Reed Birds in their new act; Carr and McLeod, musical experts; Pete F. Baker, German comedian; the Booming Trio, farceurs; Gilbert Sarony, "the giddy old girl;" Belle Hathaway's dogs and monkeys; Borani Brothers, comedy acrobats, and Wertz and Adair, head balancers.

Proctor's.

Edward Harrigan makes his reappearance in vaudeville in a new sketch called Larry Logan, assisted by his own company. Isabelle Urquhart, assisted by John T. Burke, presents her comedietta, Even Stephen. Kittie Mitchell, the "Lady Graceful" of the vaudevilles; Fred Niblo, monologue comedian; Hall and Stale, the musical burglars, and the Gleesons, dancers, are the other features. The bill also includes Gallando, clay modeler; Dan and Bessie Kelly, comedy duo; Adele Purvis Onri, globe and wire performer; Alburtus and Weston, club jugglers; Fogarty and Francesca, cake walkers; Jessie Millar, cornetist, and John Le Clair, fantasist.

Keith's Union Square.

Joaquin Miller, in an illustrated lecture on the Klondike, and Ezra Kendall, the original monologist, divide honors as the stars of a bill which includes Frederick Hallen and Mollie Fuller, in His Wife's Hero; Wood and Sheppard, musical comedians, who have just returned from Europe; Morton and Revelle, originators of "rag-time words;" Marion Manola, who makes her reappearance in vaudeville; Frencelli and Lewis, vocal duo; Mr. and Mrs. Harry C. Budworth, in A Royal Visitor; the Imperial Comedy Three; Ostrado, equilibrist; Kimball and Donovan, banjoists; Semnes and Zarnes, duettists; the Raymond Musical Trio, and the biograph.

Harlem Music Hall.

Bert Coote and Julie Kingsley head the bill. Others are: Gus Williams, Ed Latell, the Midgeleys, Bertie Fowler, Hooker and Davis, the Brothers Toledo, and the Ford Brothers.

Weber and Fields' Music Hall.

Hurly Burly and the burlesque on Catherine make up the bill, with Ross and Fenton, Fay Templeton, Peter F. Dailey, David Warfield, Bessie Clayton, and Weber and Fields in the cast. The olio is furnished by Valmore, "the instrumental man," and the Five Comallas, acrobats.

THE BURLESQUE HOUSES.

SAM T. JACK'S.—The new burlesque, first part and living pictures remain, with Edna Bassett Marshall, Evelyn Beech, Maude McIntyre, Burke and Scott, Moore and Killenbeck, and Hassan Ben Ali's Arabs in the olio.

MINER'S BOWERY.—Roble and Dinkins' Knickerbockers present their burlesque and olio, showing Mike S. Whallen, the Three Gardners, Mae Taylor, Shayne and Worden, Grant and Durand, Raymond and West, and Jim Jeffries, pugilist. The Bohemian Burlesquers follow.

LONDON.—Harry Morris' Little Lambs offer two burlesques and olio, with Mr. Morris, Charles Kenna, the Johnson Trio, Jean Cunningham, Dilks and Wade, Fanchon Sisters and the Ben Mowatt Duo. Next week, Fred Rider's New Night Owls.

DEWEY.—The new Broadway Burlesquers are here this week. The company includes Adgie and her den of lions, McAvoy and May, Smith and Cook, Carrie Scott and Baby Monk, Dave Lewis, Marie Richmond, Bennett and Rich, Mitchell Sisters, Merritt and Rozella, Harry Le Clair and a chorus of twenty girls. The concluding burlesque is In Monte Carlo.

MINER'S EIGHTH AVENUE.—Miner and Van's Bohemian Burlesquers, headed by Van and Nobriga, have returned for a week.

OLYMPIC.—Rose Sydell's London Belles are entertaining the Harlemites.

LAST WEEK'S BILLS.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Hurly Burly was brightened last week by the introduction of a gag which is sprung by Weber and Fields, assisted by the stage-manager and an eccentric electric light globe which changes color very frequently. The scheme has been used before, but the manner in which it is done by these clever comedians makes it seem like a novelty. The artistic work of Charles J. Ross, David Warfield, Fay Templeton, Mabel Fenton, John T. Kelly, and Weber and Fields makes the burlesque on Catherine one of the most enjoyable attractions ever presented at this house. In the olio last week were C. W. Littlefield, the clever mimic with the wonderful voice, and the three Navarros, who do an exceedingly interesting acrobatic act.

PALACE.—Minnie Dupree repeated the charming performance she gave the week before last at Proctor's down town house, of the heroine of Dangerfield, '95, Mildred Dowling's dainty comedietta. Miss Dupree's cleverness made a strong impression upon the patrons of the Palace, and she was accorded applause enough to turn her head completely. She is a decided acquisition to vaudeville, and with her present vehicle she ought to be able to fill out an exceedingly pleasant and profitable season. She was ably assisted by Theodore M. Brown, a very clever young actor, and Joseph McKeever. Camilla Urso, the violiniste, gave great pleasure to music lovers by her exquisite rendition of some beautiful airs. She was enthusiastically encored. Mr. and Mrs. Arthur Sidman repeated their delightful performance of A Bit of Real Life. The old sketch wears well, but when the Sidmans return to New York they will have a new one, so that their admirers may look forward to a treat. Sager and Fannie Midgley made a big hit. In the line of "kid" impersonations they have no rivals, and no matter how often one sees them they never grow tiresome. Falke and Semon, two of the cleverest musical comedians before the public, scored a big hit in their very funny act. Larry Le Roy's wonderful jumping won him plenty of applause. Mayme Gehrue introduced nearly every style of dancing known to the modern vaudeville stage. She is very talented with her feet and her work was constantly interrupted with applause. Gallando modeled heads of well-known personages and his work met with approval. James W. Reagan sang some new songs very sweetly. Good team acts were done by Halliday and Ward, Flatow and Dunn, Mitchell and Prince and the Doherty Sisters. Oscar Dane and Lew Rose were the other features of an excellent bill. The Eugenes, who were billed, did not arrive from Europe in time to fill their engagement.

KEITH'S UNION SQUARE.—Mr. and Mrs. R. J. Dustan presented for the first time in this city a new farce called A Lesson in Whist, by Helene Ripley Walthew. There are four characters in the piece, two husbands and their wives. One of the husbands calls on the wife of the other, in order to give her a lesson in whist. His wife calls at the house and he manages to disguise himself in a dressing gown and some other things, wrapping himself up as though suffering from a cold. His own wife, thinking he is the other woman's husband, begins to advise and apply remedies. While both women are absent, the victim hides behind a screen and then the other husband comes in and is put through the same course of treatment, the misunderstanding and mistaken identity ideas being worked continuously. The business of poulticing and smothering the two men caused a great deal of hearty laughter, as those sorts of things usually do. The piece has no literary merit whatever, but is quite well suited to the demands of vaudeville. Mr. and Mrs. Dustan worked very hard, and their efforts were ably seconded by their assistants, programmed as Miss Hammer and Mr. Cody. Maude Courtney, charming, unaffected and refined as ever, scored her usual big hit with her medley of old songs and a couple of new ones. Her reception was cordial in the extreme and she was compelled to bow several times in response to the enthusiastic applause of her admirers, who are numbered by the thousand in this city. Barney Fagan and Henrietta Byron made their reappearance after a long absence and scored heavily in their neat singing, dancing and minstrel-joke act. Mr. Fagan was gorgeously arrayed as usual, and Miss Byron's quick changes excited the wonder and admiration of the women. Fagan sang a new song called "Keep Dem Philippines." Frank Bush's stories, in all sorts of dialects, kept the house in a constant roar. He had a few new ones, but the old ones seemed to please as well as ever. Bush ought to pay a little attention to his grammar, now that he is becoming a favorite in the polite theatres. Charles Grapewin and Anna Chance made a big laughing hit in their sketch, A Mismated Pair. Grapewin's study of an eccentric German is funny in the extreme. Walter LeRoy and Florence Clayton were also excellent in McGowan's Visit, which is full of good lines and business. Odetta and Seymour's original and novel specialty found great favor. Odetta's dancing and the jumping and acrobatic work of Seymour made twenty minutes pass very pleasantly. The Gotham Comedy Four made their first appearance since their European success, and were warmly received. The American Musical Four, Coakley and Huested, the Twin Sisters Avon (Myrtle and Lucille), Topack and Steele, O'Rourke and Burnett, Lee Ingham, and the biograph, were the other features of a really excellent bill.

KOSTER AND BIAL'S.—The terrible blizzard of last week delayed the incoming steamships so that a number of European novelties expected by Manager Aarons failed to arrive in time to open. The bill, however, was excellent and pleased those who braved the storm to see it. A new attraction in the shape of Sheik Hadji Tahar's Royal Moorish Arabs, sixteen in number, scored a decided hit. They do a remarkable series of tricks and keep up an infernal din, after the manner of all Arabian acrobatic troupes. The climax of their act, in which one man supports the weight of twelve of his companions, brought applause and recalls in plenty. Batty's trained bears were also new to this house, and their quaint antics made an excellent impression. Clara Lardinois continued to sing her little songs to the accompaniment of applause and encores. Delavoye and Frits did some good work in the acrobatic comedy line. The Hegelmanns, the Dartos, Ida Heath, Dave Meier, Servais Le Roy, and Mlle. Marzella's birds continued their engagements.

TONY PASTOR'S.—A bill made up of tried and true entertainers pleased large crowds last week. There is little to be said of the principal performers, except that they scored the hits to which they are accustomed. Tony Pastor's new songs, O'Brien and Havel's acrobatic work, Press Eldridge's unctuous humor, Edwin Latell's banjo solos and merry jests (some of which were new), and Johnson and Dean's dancing and singing brought plenty of applause, and the players were individually and collectively successful. The Clemence Sisters were seen once more in their very pleasing vocal specialty. Both women have very sweet voices, and the novel arrangement of their act won plenty of applause. Maud McIntyre sang several songs with considerable success. Ellsworth and Burt presented a new sketch written by themselves, called Domestic Pets. It is a cleverly mixed up affair, and contains any number of good lines and situations. The audience liked it immensely, and laughter was almost continuous throughout its presentation. Ellsworth and Burt are brisk and lively, and they never let the fun lag. Clark and Bennett did a very good eccentric act. Bingham, the ventriloquist, introduced his talking and walking figures, with which he made a hit. Kitty Bingham sang "The Moth and the Flame" and other selections very sweetly. Gypzene, a newcomer, did some dances which had novel settings. In the first she was discovered nestling in a large rose, to which she returned after her dance. In another she got a pretty effect from tiny electric lights with which her dress is trimmed. Her turn is novel and pleasing. The Donrettos, the Tanakas, and Saville and Stewart were also in the bill.

PROCTOR'S.—George Wilson, the merry minstrel, repeated the hit he had made at the Palace two weeks ago, and won hundreds of laughs during the week by his quaint and original method of delivering his diverting monologue. The Marco Twins, one of the funniest "long and short of it" teams on the stage, scored a big laughing success with their eccentric sketch, which is full of original tricks. Flo Irwin was unable to appear on account of illness, and so The Gay Miss Con was omitted. John C. Fox and Katie Allen made one of the big laughing hits of the bill in their very funny farce, The Flat Next Door, in which both performers appear to great advantage. The sketch is neat and refined and always pleases. The Seven Reed Birds in Dave Reed's latest farce also succeeded in arousing and retaining the interest of the audiences. The Reeds are versatile and clever, and each member, from the father to the youngest child, gets a chance to do a little to add to the general hilarity. Dave Reed, Jr., is rapidly developing both as author and actor. Eleanor Falk, the dainty comedienne, sang "The Gingerbread Doll" with great archness, and a little coon lullaby called "He's Jes a Little Nigger, but He's Mine," charmingly. She introduced a few smart dance steps and proved even more agile and graceful than ever. Pete Baker, the German comedian, won applause with his songs. J. E. Gardner and Kitty Gilmore presented A Lovers' Quarrel with much success. W. J. Mills made innumerable changes of costumes and character and proved a rival to Fregoli. The Patterson Brothers, the Sisters Nellsen, the Booming Trio, Carr and McLeod, and the Asbeys were also in the bill.

HARLEM MUSIC HALL.—H. W. Williams' Own Company offered one of the best bills ever seen here. The headliners were the Four Cohans, who made a terrific hit in Running for Office. The people couldn't get enough of George M. Cohan's eccentricities, nor of pretty Josephine Cohan's graceful dancing. Jones, Grant and Jones, big Harlem favorites, sang numerous coon songs. The Elinore Sisters created much laughter in the bright sketch, The Irish 400. Emmonds, Emmerson and Emmons found favor in a good sketch. Clarice Vance's singing was applauded. The Waterbury Brothers and Tenney, the three Polos, and Webb and Hassan rounded out the bill, which didn't contain a poor act.

The Burlesque Houses.

SAM T. JACK'S.—The Alaska burlesque was shelved out of respect for the blizzard, and a new one called The Female Students was put on. It is different, but hardly an improvement, as most of the ingredients are pre-historic, and a successor is promised soon to give the excellent company a fair chance. The Roman first part and the diaphonous living pictures were retained. Hassan Ben Ali's Arabs, Douglas and Ford, and Clark and Thompson held over in the olio, which offered newcomers in Burke and Scott's bag-punching, the Moore Sisters' clever variegated act, and the Orvilles' capital aerial turn. Business was large.

MINER'S BOWERY.—Bryant and Watson's American Burlesquers were seen in the bill shown the week before at the Eighth Avenue, attracting large audiences.

LONDON.—Rose Sydell's London Belles returned in practically the same programme seen at this theatre in the early Autumn and drew the usual big business.

MINER'S EIGHTH AVENUE.—May Howard's company played a big week with much the same bill reviewed last Fall at the London. The performance needed fumigation then, but it hasn't had it, and the comedians were still several miles from comedy. Lottie Gilson was an added feature, and scored her customary hit in a fetching repertoire of songs.

DEWEY.—Williams and Walker's big colored company, under the management of Hurtig and Seamon, played a return engagement and scored as big a hit as on their former visit. The organization contains a number of talented people besides the stars, and the farce, A Lucky Coon, is run off with a briskness and breeziness that is delightful. Excellent specialties were introduced by Williams and Walker, Goggin and Davis, Hodges and Launchmere, Overton and Halliday, James Jackson, Mallory Brothers, Ed Thomas, and others. The Black Carl, a colored magician, entertained with some tricks between the acts. Business throughout the week was big.

POPULAR SOUBRETTES MARRY.

Flo Jansen, the bright little comedienne of the Bohemian Burlesquers, was married on Feb. 15 in the office of Waldmann's Opera House, in Newark, to J. J. Brennan, manager of Henderson's Casino at Coney Island. Manager Louis Robie gave the bride away and Myrtle Tressider and Frank Clayton were the bridesmaid and best man. The ceremony was performed by Justice of the Peace Daniel Jacoby. Miss Jansen gave her right name as Frances Madeline Knedler. She will remain with the company.

Jane Whitbeck, "the Pas-Ma-La Girl," was married several days ago in Boston to E. A. McDuffee, the bicycle rider. The wedding was a very quiet one.

DUNCAN CLARK'S ILLNESS.

Duncan Clark has been seriously ill with typhoid pneumonia for the past six weeks. Three physicians have been in constant attendance on him. The members of his Knights of Pythias lodge, of which he is the Chancellor Commander, and his Odd Fellows' lodge, and his many friends in Chicago have visited him daily and shown him every kindness. Mr. Clark is at home, so he is having the very best of care, and it is expected that he will be well soon, but he will not go on the road again this season. His Fannie Hill company is under the management of Donald Blake, and his Lady Minstrels company has been under the management of John Rategan all the season.

THE BEHMAN COMPANY.

Henry W. Behman is going to try to show his partner next season how a road company should really be organized and run. He will send out a company on a tour of the best vaudeville houses, headed by the Four Cohans, who have worked themselves into a position of great prominence by their really clever performances in sketches put together by George M., the boy of the family. Mr. Behman intends to have an all-star company, and he is now negotiating with some of the best known and most popular people in vaudeville. John E. Camp, Ethel Levey, and the sisters Merkel will be members of the new organization.

THATCHER AND MARBLE PART.

George Thatcher and Ed Marble, who have been so long identified with each other in vaudeville, have decided to separate. Next season Mr. Marble will appear in a sketch called The Old Stage Door, in conjunction with Anna Marble, who will play a character called The Matinee Girl, and will give imitations of Mrs. Fiske in Tess, Maude Adams in The Little Minister, May Irwin and other footlight favorites.

A CLEVER COMEDY DUO.

STANLEY AND JACKSON.

Among the high-class comedy duos now playing in vaudeville, none are more popular than Harry C. Stanley and Adelle Jackson, whose picture, in the characters they assume in their sketch, Before the Ball, appears above. Mr. Stanley is a very versatile and clever comedian, and Miss Jackson is a talented actress and trained singer. Their sketch is well written, and is calculated to make a hit with any audience, owing to the entertaining manner in which it is presented by these clever players.

GEORGE WILSON'S NEW IDEA.

Plans were developed last week by which George Wilson, the minstrel, who has just entered vaudeville with uncommon success, will put on at vaudeville theatres a full minstrel first part, with end men, vocalists and band, besides doing his monologue in the house ollos. The first part will be a new idea in vaudeville, inasmuch as it will be elaborately presented and carried complete, and will run about an hour. This and Mr. Wilson's monologue, always good for a half-hour, offered twice a day, would use up three hours in the daily schedule of each house visited. A representative minstrel company is being engaged, and the Lykens-McGarvie Company are booking the new attraction, to be known as George Wilson's Model Minstrels, for early opening. At the beginning of next season, it is Mr. Wilson's intention to supplement his first part with a high-class olio, and to present a novel minstrel and vaudeville bill at combination houses in the cities where he is already popular.

DOROTHY NEVILLE IN LONDON.

Dorothy Neville, who went abroad last Fall, writes THE MIRROR from London as follows: "I have been traveling on the Continent, and arrived in London just in time for the holiday season. I have been greatly struck with the size and elegance of the theatres and music halls. Especially the latter. American artists are highly appreciated here. I saw The Belle of New York, which, as you know, is a big hit. My patriotism was aroused by seeing 'Old Glory' flying in front of the Shaftesbury Theatre alongside of the Union Jack. I have met lots of old friends, including George Fortescue and Frank Lawton. They and the rest are quite in love with London. Edna May is the craze; her photos are in all the shop windows. I saw Beerbohm Tree's production of The Three Musketeers and enjoyed it very much. By the way, allow me to congratulate THE MIRROR on the celebration of its twentieth anniversary. May it continue to have the great success it deserves."

GRAU STILL HUSTLING.

Robert Grau has been keeping rather quiet of late, but he is as active as ever, in his specialty of supplying headliners to vaudeville managers. In talking of his business yesterday, Mr. Grau said: "I have not bothered 'digging up' any new stars of late, as I have as much as I can attend to, looking after the long list I now control, which comprises a galaxy of celebrities who are constantly employed. I might mention Marshall P. Wilder, who is booked till September; Maude Courtney, who has played since last June without a break; Cora Tanner, booked till July; Mason Mitchell, filled up to June, and Bessie Bonehill, who has played forty-nine consecutive weeks. Rice and Cohen, Gus Williams, Glacinta della Rocca, and lots of others are doing marvelously well."

DUNN'S MUSIC HALL OPENED.

F. V. Dunn's Music Hall, located at the old Koster and Bial place on Twenty-third Street, was opened on Saturday evening before a large audience. Two burlesques, entitled respectively Miss Kiki and Sassy, and written by W. H. Montague, were presented. Leading parts were taken by Belle Trixeda, Jeanette Elliot, Maude King, Belle Taylor, Charles B. Ward, E. F. Gallagher, and others. There was also an olio that included Belle Trixeda, a clever dancer, Mignon Gilbert, comedienne, and Charles B. Ward, in songs. The same bill will be presented during this week. Mr. Dunn's staff includes James T. Keese, business-manager, and W. H. Montague, stage director.

WILLS AND LORETTO SAIL.

Nat M. Wills and his wife, Mlle. Loretto, sailed for London on Saturday last on the *Etruria*, of the Cunard line. They will go direct from London to Johannesburg, South Africa, and on their return they will play in Cork and Dublin, and at the Palace, London. They will come back to America in time to join Robert Fulgora's company in September. They will visit Paris and Wills will look for a new dance, which his wife will introduce in their act, which will be entirely rewritten for next season.

WARFIELD WILL MAKE A CHANGE.

David Warfield, who replaced Sam Bernard in Weber and Fields' Broadway Music Hall Stock company, will leave that organization in May and will return to the Casino forces. He has been very successful in the Weber and Fields burlesques, and has made the hit of his career as the old man in the burlesque on Catherine. He will probably be seen in the new Morton-Kerker review during the Summer at the Casino.

VAUDEVILLE JOTTINGS.

Seymour Howe and Emilie Edwards have returned safe and well from South Africa, and opened very successfully at the Alhambra, Brighton, where they were specially featured on a bill which contains several big English favorites. They played at the concert given on board the boat coming from South Africa, and were presented with a portrait of Cecil Rhodes, which they value very highly. They go from Brighton to the Middlesex and from there to Southampton, where they play their third date within seven

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Unanimously Endorsed by the N. Y. Press as fit to remain in Vaudeville as long as he likes.

Tour under Direction of LYKENS-McGARVIE CO., Mirror Bldg., 40th St. and B'way.

MARSHALL P. WILDER IN CHICAGO.

Pronounced by Hopkins, Castle & Kohl

The greatest accession yet known to Vaudeville. Although engaged for one week, was instantly re-engaged, and as a result of his success MR. WILDER has been booked

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One of the big successes at Proctor's 23d St. Theatre last week.

In their latest comedy, entitled

THE MORNING AFTER THE BALL.

Written expressly for them by DAVE REED, JR.

OPEN TIME AFTER MAY 1ST.

Would like to negotiate with managers of first-class companies for season of 1899-1900. Address REED BIRDS, 1057 Lexington Ave., New York City.

This week: Proctor's Palace Theatre, N. Y. City.

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FOR THE FOURTH TIME THIS ADMIRABLE COMPANY HAS PRESENTED
. . NEW MATERIAL WITH GLORIOUS RESULTS. . .

MAUDE COURTNEY,

WHO SINGS THE OLD SONGS.

"Miss Maude Courtney, the sweet singer of the old songs, was given a cordial reception and unmistakably scored a hit. In the simplicity of her manner and her dress and her singing, with an art that is so true and so refined that it is only the apparent absence of art that one notices, she appeals directly to the hearts of her auditors, touching many a responsive chord and reviving memories of tenderest sentiment."—*Providence News*, Feb. 7.

"Maude Courtney's repertory of old-time ballads scored a hit."—*N. Y. Daily News*, Feb. 14.

BERT HOWARD and LEONA BLAND

"THE RUBE AND THE KID."

Biggest Hit Ever Made at Keith's Theatre, Providence, R. I., Last Week (Feb. 6).

"Bert Howard and Leona Bland give the audience plenty to laugh at. Miss Bland is very clever and interesting, and Mr. Howard's piano-playing and eccentric comedy work cover lots of ground. He furnished the Aldermen present with information concerning milk, a subject very appropriate just now. This happy couple is the best of the entire programme, and the audience enjoyed the cheerful nonsense as well as anything seen here this season."—*Providence News, Feb. 7, 1899.*

Keith's Theatre, Philadelphia, Week Feb. 20.

WILLARD SIMMS

"Mr. Simms gave a number of local imitations, some old and some new, but all brisk and clever. His impersonations were all of stage folk and demonstrated that he had studied his subjects carefully. Possibly his best effort was that with which he closed his performance, being an imitation of how a Bowery museum singer rendered a patriotic song. It was a copy and a satire, but was cleverly done and brought down the house."—*Boston Herald.*

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SYDNEY GRANT

"The imitation of prominent actors, their methods, voice and peculiarities as given by Mr. Grant far excels a similar act done here not a great while ago by —— ——. There is more precision, more certainty and more finish in the execution of these imitations, and the audience was quick to realize it."—*Commercial Appeal, Memphis, Tenn.*

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...Boston's Famous Humorist...

Vaudeville debut at Keith's Boston Theatre, Jan. 2, in a 20 minute Monologue of NEW Stories and Original Parodies.

CURTAIN CALLS AT EVERY PERFORMANCE.

Curtis G. Morse told some new stories.—*Boston Transcript.*
One of the most amusing story-tellers in the country.—*Boston Traveler.*

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"Always something new."

TIME ALL FILLED TO JUNE 1.

HARLEM MUSIC HALL, this week; Proctor's 58th St., next week; Hyde and Behman's, March 6; Tony Pastor's, March 13; Cook's Opera House, Rochester, March 20; KEITH CIRCUIT (4th time this season), April 24 to May 20.

Now filling time for next season. Business conducted exclusively by ROBERT GRAU, 66 W. 53d Street.

HARRIGAN

The Original Tramp Juggler.

Orpheum Circuit Address Agents.

FRED NIBLO

Versatile Monologue Comedian.

Owing to sickness, Press Eldridge was unable to fill his week at Keith's Theatre, Philadelphia, week Feb. 6, so FRED NIBLO was moved down on the bill and filled his place (at 4 and 10 o'clock), making a BIG HIT. Week 20 Proctor's 23d St. Theatre, N. Y. City.

LILLIAN WILLIAM

GREEN and FRIEND

Read what JOHN R. STEVENSON thinks of our act.

Mrs. Bruno's Burglar was well acted by Lillian Green and William Friend. The piece is excellent and these two clever people thoroughly understand their art. I predict them top notchers very soon.—*Daily News, New York.*

Permanent address, 207 W. 43d St., N. Y. City.

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Castle Circuit, Feb. 13 to March 4.

WINTERGARTEN, BERLIN, GERMANY, APRIL 1, INDEFINITE.

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(OF HORWITZ & BOWERS.)

Charles Horwitz is the author of the following one act comedies now being played with great success in the principal vaudeville theatres: "The Mystery of the Mortgage" for Henry E. Dixey, "Miss Ambition" for Miss Hilda Thomas, "A Royal Visitor" for Mr. and Mrs. Harry Budworth, "Her Ideal Actor" for Giguere & Boyer, "Nat M. Wills' Great Parodies," also Monologues, Sketches, etc., for Bernard Dyllyn, Ray L. Royce, Harvey Sisters, Leontine & Co., Julia Ralph, Carr & Jordan, Hughes & Hughes, and many others. For terms, etc., address Charles Horwitz, care M. Witmark & Sons, No. 8 West 29th St., New York.

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AND COMPANY.

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Tour, Direction LYKENS-McGARVIE CO., Mirror Building, 40th St. and Broadway.

months, which is a record to be proud of. They expect to remain abroad for at least another year.

Mark Melford seems to be the George M. Cohan of the English music halls. He turns out a new sketch every few weeks, and according to all accounts they are all hits. He has played 143 weeks within a space of three years at the London Pavilion. This is a great record.

Minnie Oscar Gray and her acting dogs, who and which were the idols of the messenger and office boys of America for many years, are appearing in a sketch called Dad's Treasure at the Canterbury Music Hall, London.

Athas and Collins claim to be the first English performers to introduce the cakewalk.

"An Actress Born, not a Forced Child; in Fact, *Multum in Parvo*," is the heading of the advertisement of The Little Spark in the London *Entr'acte*.

Horwitz and Bowers' latest ballad is called "You Ain't Changed a Bit from What You Used To Be." It was inspired by the celebration of the golden wedding of Mr. and Mrs. J. Irving Peace, of Chicago, and was sung by Mr. Bowers for the first time at the reception given by Mr. and Mrs. Peace.

Beatrice Moreland is at Poll's, New Haven, Conn., this week. She will produce George M. Cohan's new sketch, The Giddy Mrs. Gordon when she appears at Tony Pastor's.

George M. Cohan will write a third edition of A Hot Old Time for the Rays for next season. He will revise the piece from beginning to end, and will put in a lot of new gags and business, which will make it funnier than ever, though such a thing would seem impossible.

Louis Reinhard, who was called to Milwaukee to attend his mother during her illness, is back again in the leader's chair at the Bon Ton Theatre, in Jersey City. His latest song, "Little Miss Vixen," has proven quite successful.

The Parisian Pleasure Party, owing to litigation over one of its cars, was forced to close its season at Tipton, Ind., Jan. 21. J. Arthur Nelson, the manager, remained in Tipon, Ind., until Feb. 19, when the case in question was argued before Judge Mount. The controversy is due to a question of ownership of a Pullman car which the co. has been using for some time past. On account of the size of the company the management decided to close rather than attempt to put fifty people in hotels.

J. Arthur Nelson, general manager for Henry Gruen, has added another resort to his circuit of Summer parks. Carpenters and painters who have been rushing improvements at the St. Louis parks have been forced to suspend work for the present on account of the cold weather. Recent engagements made by Mr. Nelson for the park stock cos. include Dell Leon, Edith Pollack, J. Jensen Smith, Sevendo Swensen, and Edward F. Adams.

Mary Lane, the well-known soprano, who has been in the East for the past eight months, and has been very successful, returns again to Chicago, which is her home, to fill return dates on the Hopkins-Castle circuit, opening March 6 at the Olympic. Miss Lane is a great favorite in the "Windy City." She will introduce three new songs composed by Julian Jordon, "Love's Awakening," "Under the Old Oak Tree," and "Songs of Long Ago."

Flo Irwin and Walter Hawley were compelled to cancel Proctor's Twenty1third Street Theatre last week on account of Miss Irwin's illness, as she is suffering from a relapse of the grip. The doctors expect to have her well in a week or so, when she will resume work. Miss Irwin and Mr. Hawley are booked here until May, after which they go abroad to fill contracts. Their season has been very successful in The Gay Miss Con, and they have played several return dates.

Weston and Beasley will shortly present their new act, which will be entirely different from any act they have yet produced, and will contain many novel features. They haze been engaged by J. E. Girard for his park circuit next Summer, and with Miner and Van's co. for next season.

Bessie Bellwood's jewelry was sold at auction in London recently.

Bogert and O'Brien closed with Haverly's Minstrels at Quincy, Ill, on Wednesday last. They will play dates the balance of the season.

John T. Kelly, of Weber and Fields' Stock co., had a very hard time getting from his home in Elmhurst, L. I., to New York, Feb. 13, the day of the blizzard. He did not arrive at the theatre until after the holiday matinee. His part was played by Peter F. Dailey, who made a sort of ventriloquist of himself, speaking his own lines, then stepping to the other side of the stage and imitating Kelly's voice.

The benefit for John Higgins, the jumper, which took place at Koster and Bial's on Feb. 15, was fairly successful, considering the weather conditions.

The singing of Annie Lloyd in Davis and Keogh's Heart of the Klondyke is one of the salient features of that company. Miss Lloyd possesses a clear, resonant soprano voice, and interprets her ballads with more than usual vim and intelligence. In Newark this week she is singing Monroe H. Rosenfeld's new song, "She was Happy Till She Met You," to three and four encores nightly with the same degree of success which she achieved at the Star Theatre in this city last week.

The Empire Comedy Four, who have just closed a tour of the Keith circuit, opened yesterday with Weber and Fields' Pousse Cafe co. for the remainder of the season.

Lillian Green and William Friend suffered from the blizzard of last week to the extent of a week's engagement. They were unable to proceed to their destination on account of the blockade.

Mike Bernard, the "Professor" at Tony Pastor's, is to have a grand vaudeville entertainment and reception tendered him on Sunday evening, March 5, at Tammany Hall. Hurtig and Seamon will have the stage in charge and Gus Wolff's double orchestra will supply harmony suitable for the occasion. The performance will begin at 8.30 sharp.

The De Foreests, whirlwind dancers, will make their American reappearance at Keith's on March 20. They will bring over two distinct novelties, which are said to be better than anything they have so far done.

Burt Shepard is appearing at the Tivoli and Empress theatres in London. He seems to be one of the lucky Americans who have tickled the palate of the amusement loving Britons in just the right way.

James R. Adams and his little pantomime co. have been engaged by Manager Charles M. Southwell, of the Southwell English Opera co., now playing the Grand Opera House, Philadelphia, to appear as an extra attraction during the next two weeks, in 1492 and Aladdin. Southwell saw Adams while he was at Dumont's and liked his work so much that he secured him. This will make four weeks running for Adams and his associates in Philadelphia.

The Lykens-McGarvie Company are now sole agents for John C. Fox and Katie Allen in their sketch, The Flat Next Door. This enterprising firm is adding notable names to their list day by day, and their cozy offices in THE MIRROR Building are constantly crowded with visitors.

The Cherry Sisters have been heard from again. They appeared in Toronto recently and sued Manager Robinson for salary alleged to be due.

The author of "After the Ball" is not the only Charles K. Harris connected with the profession. An actor of the same name is now on tour with a repertorie co.

Marshall P. Wilder continues to meet with great success. He was at the Chicago Opera House last week and has engagements in Des Moines, Buffalo, Chicago (second time), St. Louis, San Francisco and Los Angeles (four weeks), Kansas City and Omaha. He will be seen in New York again at Proctor's on May 4, and later will play the Palace and Hyde and Behman's, the latter three being return engagements.

McWatters and Tyson have joined Bob Fitzsimmons' co. and are meeting with their usual success.

Solaret, the Queen of Light, has been spending a few weeks with her mother at their cottage in Lakewood, N. J. She resumed work on Feb. 20 at the Novelty Theatre, Brooklyn, where she introduced several new and original effects in her wonderful dances. She has already booked a number of Summer engagements.

Hattie Hilton, Eva M. Steinforth, the Darling Sisters, and Brooks and Brooks opened in New Haven, Conn., with Fred Rider's co. last week. In spite of the storm, they opened to packed houses. Eva M. Steinforth (Mrs. James R. Smith) played a dashing boy and character parts. The burlesque is staged by the Brooks Brothers.

Beatrice Moreland produced another new sketch, called A Woman's Privilege, in Providence last week, and it scored an instantaneous success. Miss Moreland has had this sketch in rehearsal for over a year and produced it at this time for copyright purposes. She will play it in New York within a few weeks. She has just finished a tour of the Keith circuit with her usual success.

Frank L. Davis has been engaged to play the Elder in Widow Bedott, and Barnaby Bibbs in My Mother-in-Law, with Neil Burgess.

Adele Purvis Onri received a beautiful bouquet of choice flowers from the Soldiers' Comfort League while playing at Dunfee's new Theatre in Syracuse during the week of Feb. 6.

James McElhern, eccentric comedian, closed his engagement with Charles A. Gardner's Vauveville co., at Fort Wayne, Ind., Feb. 13. After a short rest he will play the vaudeville houses.

The Bijou Theatre in Toronto, Canada, has closed, owing to financial difficulties.

Mr. and Mrs. Neil Litchfield have signed with the Josh Spruceby co. to play Uncle Josh and Aunt Jerusha, and to introduce their specialties.

Viola Raynore has canceled her vaudeville time to join Bobby Gaylor's McSorley's Twins co. for the balance of season. She opened with the co. on Feb. 14.

The Raymond Musical Trio opened on the Keith circuit yesterday. Later on they will play the Castle-Hopkins circuit.

Mrs. John C. Rice (Sally Cohen) was taken very ill with the grip on Monday night, Feb. 13, while playing at Hyde and Behman's, in Brooklyn. Her sister, Fanny Cohen, went on at a half-hour's notice and played the part splendidly. Mrs. Rice is convalescent and expects to fill her engagement at Keith's, Philadelphia, next week.

Pilar-Morin has contracted with the Packard Exchange to appear in an adaptation of L'Enfant Prodigue, which will be called The Prodigal Son. In this version there is to be considerable dialogue, and Pilar-Morin will for the first time appear before the public as an English-speaking actress.

William Mosambique English, late of the Yankee Doodle Dandy co., and more recently at Koster and Bial's, captured the $100 prize at the cake walk at the Boston Theatre, given by the Graham Genuine Southern Specialty co. on Saturday evening, Feb. 11. The house was packed, the audience including Governor Roger Walcott and Mayor Quincy. Mr. English has joined Mr. Graham's company for the balance of the season.

Anna Kenwick has been making a big hit with her coon songs and buck dancing over the Moore circuit, at Shea's, Buffalo; the Grand Opera House, Pittsburg; the Grand Opera House, Washington, D. C. She has signed with Robert Fulgora's co. for next season.

The Packard Exchange has secured a novelty for vaudeville in the form of a twenty-minute lecture on Manila, to be delivered by T. F. Mac-Farlane, of the Astor Battery. The talk will be illustrated by fifty-seven stereopticon views of the fortifications and battle-fields, and the lecturer will speak only of the events and places of which he has personal knowledge.

The "diagraph" is the latest name for a moving picture machine.

Muriel Brandt, a young woman well known in society in Boston, who made her debut three seasons ago in legitimate roles, has commissioned Kenneth Lee to write a sketch for her in which she will make a tour of the high-class vaudeville

MAUDE COURTNEY
Who Sings the Old Songs.

AN UNBROKEN CHAIN OF SUCCESS SINCE JUNE, 1898. NOT ONE WEEK LOST.

Cook's Opera House, Rochester, this week. Poli's, New Haven, next week.
Grand Opera House, Washington, March 6.

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WILL KILROY AND MISS MAE BRITTON,
PRESENTING THEIR ONE ACT COMEDIETTA,
THE NEW TYPEWRITER.
Address Agents or 301 W. 116th Street, City.

I saw in last week's *Clipper* where my name appeared in the list at the Haymarket Theatre, Chicago, Ill. I wish to state that the last time I played that city was during the month of December, 1896, and January, 1897, over the Castle Circuit, and three weeks at the Madison Opera House, since then I have not had a contract to appear at any THEATRE in CHICAGO, and another thing, I haven't appeared in a SINGLE specialty since week of Sept. 13 (my lucky date), 1897. The billing of Mae Britton in Chicago last week may have been a mistake! Perhaps it may be another lady coming East with a NOVELTY! or she may have on a pair of RUBBER BOOTS and a DARK LANTERN, you can't always sometimes tell, but nevertheless she wants to behave or the teacher will keep her in after school and give her ten slaps on the wrist. Who ever you are you're a bad little girl. Why, the idea! I had that name long before she ever went in the business.
Signed MAE BRITTON.

MATTIE KEENE
SINGING COMEDIENNE.

Miss Mattie Keene's rendition of new songs, between the third and fourth acts, fairly took the house by storm at both performances.—*Wheeling, W. Va., Register, Dec. 27, 1898.*
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And their Dutch Pickaninnies.—En route.

MR. AND MRS. NEIL LITCHFIELD
UNCLE JOSH and AUNT JERUSHA.
With Uncle Josh Spruceby Co.
Per ad BLISSFIELD, MICH.

houses. William De Shetley will assist Miss Brandt in the sketch.

Gibson and Nash have been in the West since last May. They have played in San Francisco and have just finished a four-weeks' engagement at Spokane, Wash. They are now in Helena, Mont., and will return East in the Spring to play the parks.

Sunday night concerts will be given at the Grand Opera House beginning March 5, under the direction of Augustus Pitou, Jr.

Elvira Frencelli and Tom Lewis scored a big hit last week in Providence, and their press notices were very flattering. They are at the Union Square this week.

Felix Reich, formerly of Hurtig and Seamon's forces, is a partner of Albert and Louis Falk in the Herald Square Dramatic and Vaudeville Exchange.

Press Eldridge celebrated his birthday on Feb. 14. His mother, "Aunt Louisa," still declares he was the most welcome valentine she ever received.

The applause given to Sydney Grant and Miss Norton at Hopkins' Lyceum Theatre, Memphis, Tenn., last week, was so prolonged that after responding to five recalls the third act of the drama began, but the players, unable to proceed, left the stage, and although the team had removed their make-up, and with Miss Norton still in her kimono, they were obliged to beg off in order that the play might continue.

"Aunt Louisa" Eldridge finished her first week in vaudeville at Proctor's on Feb. 11, in a blaze of glory. She received a great many floral offerings. This week she heads the bill at the Palace.

Thomas E. De Pew has left the Casino Theatre co. and has joined the Stater Dramatic and Vaudeville co., at Ottawa, Kan., as leading comedian.

Wilbur Mack and Isabel Fenton are in their eleventh week with the Gibney and Hoeffler co. as special features.

Clara Wieland was married recently in London to W. H. Perrette, an actor of heavy roles in the English theatres and halls.

Mitchell and Prince played their second engagement within a month at the Palace last week, and made their usual hit.

Edwina, one of the Leigh Sisters, participated in a "flower dance" at a reception given by Mr. and Mrs. Stuyvesant Fish at their Madison Avenue home last Tuesday. She appeared also as Cupid, and was complimented for her dainty manner of distributing the "favors."

Paul B. Armstrong, of the McKinley Music Co., is in the city, with his headquarters at the New York branch of that house. He reports a large sale for his song, "The Choir Boy," words by Clara Scott. He is about to bring out a new song called "I Loves You. 'Deed I Do," a tender melody of much beauty.

Harry Thomson has just closed six successful weeks over the Castle circuit, and has also been the guest of the Mayor of Chicago, Carter Harrison. A banquet was extended to him by Madison Lodge, K. of P.

The Schrode Brothers were so successful at the Orpheum in San Francisco that Manager Morrisey held them over for an extra week. They will not return East until May. John Schrode is in New York arranging their tour for next season in a pantomime called A Curious Voyage.

Ellsworth and Burt filled a very successful engagement at Tony Pastor's last week, where they produced their new sketch, Domestic Pets, which was written by themselves. This sketch was first produced at Keith's Philadelphia house Feb. 2, when it scored a big hit. The team is appearing at Keith's, Providence, this week.

Bunth and Rudd write THE MIRROR from Berlin to the effect that vaudeville is booming in that city. Yvette Guilbert, Ada Colley, the Hanlons, Morris Cronin, Bunth and Rudd, and others are at the various halls. George Liman is in Berlin, and is growing quite stout.

C. G. Ball writes THE MIRROR as follows: "Miaco's City Club is filling a very successful engagement over the Empire circuit. Fannie Everett was confined to her room with a very severe attack of grip during our engagement at Cincinnati last week. Her roles in the opening and burlesque were filled by Irene Young. Several important engagements were made through our recent MIRROR advertisement. Manager Miaco is a very busy making up the roster for both companies, which task from a financial standpoint is a big undertaking. The scenic, wardrobe and electrical effects will be a revelation in vaudeville. Manager Miaco will be at his New York office April 10 for the balance of the season."

The Stewart Sisters were compelled to cancel three weeks at Boston, Syracuse, and Baltimore, Belle Stewart being ill with rheumatism. They expect to resume next week at Pastor's.

Al. Fields, late of Fields and Lewis, has formed a partnership with Ward, formerly of Ward and Manning. The new team, known as Fields and Ward, scored a big hit at the Star Theatre Sunday night, and were re-engaged at once by Manager E. J. Nugent.

Mr. and Mrs. Leo Seeker became members of the Actors' Fund while playing an engagement at Tony Pastor's recently.

Eleanor Kent, of Stuart's 1492 co., sang Horwitz and Bowers' popular ballad, "Because," at the Great Northern Theatre, Chicago, last week, and received three recalls at every performance. Maud Rockwell has also made a special feature of this song, and her singing of it has received great praise from the Chicago papers.

The latest farce-comedy, A Rag Time Reception, will begin its season about March 17, playing popular theatres. A co. of twenty-two people has been engaged by Manager John M. Cooke, including Gus Pixley, Gertrude Fort, Frank R. Blair, and others of equal note. Professor Adolph Hoffman is writing and arranging the music, and Frank R. Leiden will stage the production. There will be sixty-two musical exits and entrances and sixteen new numbers. The H. C. Miner Co. and the Corey Show Print are turning out some elaborate printing, which Manager Cooke says will make people stare.

VAUDEVILLE PERFORMERS' DATES.

Alburtus and Bartram—Reichshallen Theatre, Cologne, Germany, February.
Adams, James R., and Co.—G. O. H., Phila., Pa., 20-Mch. 4.
Andrews, Pearl—Palace, N. Y., 27-Mch. 4, Proctor's, N. Y., 6-11.
Adams, Geo. H.—Wonderland, Wilmington, Del., 20-25.
Adams Sisters—Wonderland, Wilmington, Del., 20-25.
Arneson—Cook O. H., Rochester, N. Y., 20-25.
Arras Trio—Keith's, Boston, 20-25.
Aldrich, Chas. T.—Shea's, Buffalo, 20-25.
American Musical Four—Keith's, Phila., 20-25.
Alburtus and Weston—Proctor's, N. Y., 20-25.
Burkhart, Lillian—St. Louis 27-Mch. 4, Omaha 6-11.
Brown, Harrison and Brown—Chicago O. H. 20-25, Hopkins', Chicago, 27-Mch. 4.
Bryant and Saville—Haymarket, Chicago, 20-25, Chicago O. H. 27-Mch. 4.
Boyle, E. I.—Hopkins', Chicago, 20-25, Orpheum, Omaha, 27-Mch. 4.
Bicknell—Brooklyn Music Hall 20-25.
Borani Brothers—Palace, N. Y., 20-25.
Booming Trio—Palace, N. Y., 20-25.
Baker, P. F.—Palace, N. Y., 20-25.
Budworth, Mr. and Mrs. Hy. C.—Keith's, N. Y., 20-25.
Barrett and Learned—Pastor's, N. Y., 20-25.
Baker and Randall—Keith's, Phila., 20-25.
Bowker, Dr. J. C.—Keith's, Phila., 20-25.
Baldwin and Daly—H. and B.'s, Brooklyn, 20-25.
Baron, Professor—H. and B.'s, Brooklyn, 20-25.
Bixley and Probst—Brooklyn Music Hall 20-25.
Bush, Frank—Novelty, Brooklyn, 20-25.
Batty, Professor—K. and B.'s, N. Y., 20-25.
Burke and Scott—Sam T. Jack's, N. Y., 20-25.
Burton, Clarence—Chicago O. H. 19-25.
Burtons, The—Chicago O. H. 19-25.
Burton, May—Chicago O. H. 19-25.
Bonehill, Bessie—Novelty, Brooklyn, 20-25.
Colby and Way—London 20-Mch. 18.
Cashman, Hy. C.—Harlem Music Hall 20-25.
Clivette—Royal Theatre, Birmingham, Eng.—indefinite.
Caron and Herbert—Columbia, St. Louis, 20-25, Lyceum, Memphis, 27-Mch. 4.
Cressy and Dayne—Keith's, Boston, 20-28, Keith's, N. Y., 27-Mch. 4.
Cawthorne and Forrester—Park, Worcester, Mass., 20-25, Gilmore, Springfield, Mass., 27-Mch. 4.
Courtney, Maud—Cook's O. H., Rochester, N. Y., 20-25.
Coote and Kingsley—Harlem Music Hall, N. Y., 20-25.
Clayton and Carice—Hopkins', Chicago, 19-25.
Couthoui, Jessie—Chicago O. H. 19-25.
Chevriel, Emil—Chicago O. H. 19-25.
Cloud and Kershaw—Olympic, Chicago, 19-25.
Connors and Garwood—Olympic, Chicago, 19-25.
Ching Ting Foo and Family—Fountain Sq., Cin., O., 20-25.
Carr and Jordon—Fountain Sq., Cin., O., 20-25.
Carpos Brothers—Fountain Sq., Cin., O., 20-25.
Conroy and McFarland—Columbus, O., 23-25, Louisville, Ky., 27-Mch. 4.
Coakley and Husted—Keith's, Boston, 20-25.
Carter, Billy—Novelty, Brooklyn, 20-25.
Carroll, Lew H.—Keith's, Phila., 20-25.
Cronin, Tim—Palace, N. Y., 20-25.
Carr and McLeod—Palace, N. Y., 20-25.
Dandy, Jess—Keith's, Boston, 20-25, Poli's, New Haven, 27-Mch. 4.
Douglas and Ford—Cook O. H., Rochester, N. Y., 20-27.
Day, Geo. W.—Keith's, Phila., 20-25, Leland, Albany, 27-Mch. 4.
Darrow, Mr. and Mrs.—Pastor's, N. Y., 20-25.
Dixon, Bowers and Dixon—G. O. H., Pittsburg, 20-25.
Dupree and Dupree—Chicago O. H. 19-25.
Dunn, Arthur—Cook O. H., Rochester, 20-25.
Dillon and Garland—Keith's, Boston, 20-25.
Drew, Dorothy—Brooklyn Music Hall 20-25.
Eldridge, Press—H. and B.'s, Brooklyn, 20-25, Wonderland, Detroit, 27-Mch. 4.
Ellsworth and Burt—Keith's, Prov., R. I., 20-25.
Evans and Mills—Memphis, Tenn., 20-25, Nashville 27-Mch. 4.
Escamillos, The—K. and B.'s, N. Y., 20-25.
Elliott, Rose—Keith's, Boston, 20-25.
Eaglesons, The—Pastor's, N. Y., 20-25.
Eldridge, Aunt Louisa—Palace, N. Y., 20-25.
Frencelli and Lewis—Keith's, N. Y., 20-25, Keith's, Phila., 27-Mch. 4.
Farrell, Billy—Theatre Royal, Bradford, Eng., Jan. 30-Mch. 1.
Favor and Sinclair—Palace, N. Y., 27-Mch. 4, Keith's, Phila., 6-11.
Falke and Semon—Hopkins', Chicago, 20-28, Columbia, St. Louis, Mo., Mch. 6-11.
Fowler, Bertie—Harlem Music Hall, N. Y., 20-25.
Ford Brothers—Harlem Music Hall, N. Y., 20-25.
French, Henri—K. and B.'s, N. Y., 20-25.
Felix and Barry—Orpheum, Omaha, 20-Mch. 4.
Foy and Clark—Olympic, Chicago, 19-25.
Ford and Francis—Olympic, Chicago, 19-25.
Fitzgerald, Harry—Olympic, Chicago, 19-25.
Flatow and Dunn—Cook O. H., Rochester, N. Y., 20-25.
Fredericks, Three—Keith's, Boston, 20-25.
Fialkowsky—Brooklyn Music Hall 20-25.
Filson and Errol—Pastor's, N. Y., 20-25.
Fay, Elfie—Pastor's, N. Y., 20-25.
Falk, Eleanor—Pastor's, N. Y., 20-25.
Fogarty and Francesca—Proctor's, N. Y., 20-25.
Gassman, Josephine—Olympic, Chicago, 19-25.
Glenroy, James R.—Howard, Boston, 20-25, Palace, N. Y., 27-Mch. 4.
Grant and Norton—Olympic, Chicago, 27-Mch. 4, Haymarket, Chicago, 6-11.
Gebrue, Mayme—Leland, Albany, 20-25, Shea's, Buffalo, 27-Mch. 4.
Gilbert Sisters—Haymarket, Chicago, 19-25.
Gilbert, Mignon—Dunn's, N. Y., 20-25.
Gallagher and Barrett—Dunn's, N. Y., 20-25.
Grapewin and Chance—Keith's, Boston, 20-25.
Gotham Comedy Four—Keith's, Boston, 20-25.
Goolmans, The—Keith's, Boston, 20-25.
Gypsy Quintette—Pastor's, N. Y., 20-25.
Gleesons, The—Proctor's, N. Y., 20-25.
Gallando—Proctor's, N. Y., 20-25.
Howe and Edwards—England—indefinite.
Hall, E. M.—Keith's, N. Y., 27-Mch. 4, Keith's, Phila., 6-11.
Hawley, Walter—H. and B.'s, Brooklyn, 20-25, Palace, N. Y., 27-Mch. 4.
Hooker and Davis—Harlem Music Hall, N. Y., 20-25.
Howard and Bland—Keith's, Phila., Pa., 20-25, Keith's, Boston, 27-Mch. 4.
Hengler Sisters—K. and B.'s, N. Y., 20-25.
Hegelmans, The—K. and B.'s, N. Y., 20-25.
Harpers, The—Haymarket, Chicago, 19-25.
Hines and Remington—Fountain Sq., Cin., O., 19-25.
Hartley and Amann—Bijou, Wash'n, 20-25.
Hennings Trio—Columbia, Sistersville, W. Va., Mch. 6-11.
Hunting Trio—Keith's, Boston, 20-25.
Howley and Leslie—Novelty, Brooklyn, 20-25.
Hart and De Mar—Shea's, Buffalo, 20-25.
Heath, Ida—H. and B.'s, Brooklyn, 20-25.
Howard and Bland—Keith's, Phila., 20-25.
Havens and Andrews—Keith's, Phila., 20-25.
Hallen and Fuller—Keith's, N. Y., 20-25.
Harding and Ah Sid—Palace, N. Y., 20-25.
Hathaway, Belle—Palace, N. Y., 20-25.
Harrigan, Edward—Proctor's, N. Y., 20-25.
Hall and Staley—Proctor's, N. Y., 20-25.
Irwin, Flo—H. and B.'s, Brooklyn, 20-26, Palace, N. Y., 27-Mch. 4.
Irene, Mlle.—K. and B.'s, N. Y., 20-25.
Imperial Comedy Three—Keith's, N. Y., 20-25.
Jansen, Marie—Bijou, Wash'n, D. C., 20-25.
Jerome and Alexis—Chicago O. H. 19-25.
Johnston Brothers—Chicago O. H. 19-25.
Kleist Brothers—Poli's, New Haven, Conn., 20-25.
Krause and Rosa—Omaha 26-Mch. 4, St. Louis 6-11.
Kellys, The—Proctor's 20-25.
Kenwick, Anna—Palace, N. Y., 27-Mch. 4.
Kara—Olympic, Chicago, 19-25.
Kelly and Reno—Haymarket, Chicago, 19-25.
Kressell, Professor—Brooklyn Music Hall 20-25.
King, Vera—H. and B.'s, Brooklyn, 20-25.
Kherns and Cole—G. O. H., Pittsburg, 20-25.
Kendall, Ezra—Keith's, N. Y., 20-25.
Kimball and Donovan—Keith's, N. Y., 20-25.
Leech, Al., and Three Rosebuds—Lyceum, Memphis, 27-Mch. 4.
Latell, Ed.—Harlem Music Hall 20-25.
Lafayette—Bijou, Wash'n, 20-25, Shea's, Buffalo, N. Y., 27-Mch. 4.
Lardinois, Mlle. Clara—K. and B.'s, N. Y., 20-25.
Le Clair, John—Keith's, Boston, 20-25.
Lundgreens, The—Chicago O. H. 19-25.
Leonard and Fulton—Chicago O. H. 19-25.
Livingston Family—Haymarket, Chicago, 19-25.
Leroy and Clayton—Keith's, Boston, 20-25.
La Due and Francis—Brooklyn Music Hall 20-25.
Lavender and Tomson—Shea's, Buffalo, 20-25.
Levey, Ethel—Shea's, Buffalo, 20-25.
Lavelle, Professor—Keith's, Phila., 20-25.
Littlefield, Charles W.—Pastor's, N. Y., 20-25.
Lamberts, The—Pastor's, N. Y., 20-25.
Midgleys, The—Harlem Music Hall, N. Y., 20-25.
Moreland, Beatrice—Poli's, New Haven, 20-25.
Marshall, Edna Bassett—Sam T. Jack's, N. Y., 20-25.
Moore Sisters—Sam T. Jack's, N. Y., 20-25.
Metweefs, The—Chicago O. H. 20-25.
McIntyre and Heath—Chicago O. H. 20-25.
Mazelle, Mae—Olympic, Chicago, 19-25.
Mazuz and Mazette—Haymarket, Chicago, 19-25.
McGinnis and Brady—Haymarket, Chicago, 19-25.
Morrison, James—Haymarket, Chicago, 19-25.
McCarthys, The—Fountain Sq., Cin., O., 20-25.
McAvoys, The—Keith's, Boston, 20-25.
Moore, Raymon—Novelty, Brooklyn, 20-25.
Mahr Sisters—Shea's, Buffalo, 20-25.
MITCHELL, MASON. Cleveland, O., 20-25, Cin., O., 27-Mch. 4.
McIntyre and Peak—Chicago O. H. 20-25, Hopkins', Chicago, 27-Mch. 4.
McIntyre, Maud—Sam T. Jack's, N. Y., 20-25.
Merritt, Hal—H. and B.'s, Brooklyn, 20-25.
Merkel Sisters—Keith's, Phila., 20-25.
Manning and Weston—Pastor's, N. Y., 20-25.
Miller, Joaquin—Keith's, N. Y., 20-25.
Morton and Revelle—Keith's, N. Y., 20-25.
Manola, Marion—Keith's, N. Y., 20-25.
Marco Twins—Palace, N. Y., 20-25.
Marzella, Mlle.—Palace, N. Y., 20-25.
Mitchell, Kitty—Proctor's, N. Y., 20-25.
Millar, Jessie—Proctor's, N. Y., 20-25.
Nawns, The—Olympic, Chicago, 19-25.
Nestor and Bennett, Olympic, Chicago, 19-25.
Nelson, Gussie—Bijou, Richmond, Va., 20-25.
Nevaros, Three—Novelty, Brooklyn, 20-25.
Nobles, The—Orpheum, Los Angeles, Cal., 20-Mch. 4.
Niblo, Fred—Proctor's, N. Y., 20-25, Bijou, Richmond, Va., 27-Mch. 4.
Ossman, Vess L.—Mnhattan Theatre, City, 13—indefinite.
O'Brien and Havel—Brooklyn Music Hall 20-25.
Onri, Adele Purvis—Proctor's, N. Y., 20-25.
Onri Sisters—Haymarket, Chicago, 19-25.
O'Donovans, The—H. and B.'s, Brooklyn, 20-25.
O'Donnell, J. J.—H. and B.'s, Brooklyn, N. Y., 20-25.
Oddetta and Seymour—Keith's, Phila., 20-25.
Ostrado—Keith's, N. Y., 20-25.
Pantzer Bros.—Harlem Music Hall, N. Y., 20-25.
Partellos, The—Trenton, N. J., 20-25, Middletown, N. Y., 27-Mch. 4.
Power, H. H.—Trenton, N. J., 20-25, Middletown, N. Y., 27-Mch. 4.
Polk and Kollins—Olympic, Chicago, 19-25.
Palma, Lucia—Olympic, Chicago, 19-25.
Paolis, The—Haymarket, Chicago, 19-25.
Prescott, Dudley—Novelty, Brooklyn, 20-25.
Payne, Billy—Pastor's, N. Y., 20-25.
Papinta—Orpheum, Los Angeles, 6-Mch. 4.
Raymond, Lizzie B.—Orpheum, Kansas City, 13-25, Hopkins', New Orleans, 27-Mch. 4.
Riley and Hughes—Academy of Music, New Orleans, 20-Mch. 4.
Redding, Francesca—Keith's, Prov., R. I., 20-25, Keith's, Boston, 27-Mch. 4.
Royce, Ray L.—Cook O. H., Rochester, 20-25, H. and B.'s, Brooklyn, Mch. 6-12.
Reed Birds—Palace, N. Y., 20-25.
Raymond Musical Trio—Keith's, N. Y., 20-25.
Ryan and Richfield—Cook O. H., Rochester, N. Y., 20-25.
Rappo Sisters—Hopkins', Chicago, 20-25.
Rockwell, Maud—Chicago O. H. 20-25.
Robyns, Mr. and Mrs. W.—New Gilmore, Springfield, 20-25, Park, Worcester, 27-Mch. 4.
Ryan, Thomas J.—Cook O. H., Rochester, 20-25.
Richfield, Mary—Cook O. H., Rochester, 20-25.
Rossow Midgets—Keith's, Boston, 20-25.
Regan, James W.—Keith's, Boston, 20-25.
Roattina, Adelina—Brooklyn Music Hall 20-25.
Rudinoff, M.—Shea's, Buffalo, 20-25.
Royle, Mr. and Mrs. E. M.—H. and B.'s, Brooklyn, 20-25.
Rice and Cohen—Keith's, Phila., 20-25.
Rench and Kennedy—Keith's, Phila., 20-25.
Robbins, The—Pastor's, N. Y., 20-25.
Reed, Prof.—Pastor's, N. Y., 20-25.
Sablon, Alice—People's, Lowell, 20-25.
Sidman, Mr. and Mrs. A.—Novelty, Brooklyn, 20-25.
Stewart Sisters—Baltimore, Md., 20-25, Pastor's, N. Y., 27-Mch. 4.
Sabel, Josephine—Haymarket, Chicago, 19-25.
Sie Hassan Ben Ali's Arabs—Sam T. Jack's, N. Y., 6-25.
Solaret—Novelty Theatre, Brooklyn, 20-25.
Stine and Evans—Kansas City, Mo., 27-Mch. 4, Omaha 6-11.
Stanton and Modena—Chicago O. H. 20-25.
Silvers, The—Haymarket, Chicago, 19-25.
Stinson and Merton—Bijou, Wash'n, 20-25.
Smith and Campbell—Bijou, Wash'n, 20-25.
Streator Zouaves—Keith's, Boston, 20-25.
Sadi—Brooklyn Music Hall 20-25.
Salmo, Juno—G. O. H., Pittsburg, 20-25.
Simnes and Zarnes—Keith's, N. Y., 20-25.
Sarony, Gilbert—Palace, N. Y., 20-25.
Toledo Bros.—Harlem Music Hall, N. Y., 20-25.
Tierney, John T.—Fountain Sq., Cin., O., 20-25.
Traxeda, Belle—Dunn's, N. Y., 20-25.
Troy, Marie—G. O. H., Pittsburg, 20-25.
Urquhart, Isabelle—Proctor's, N. Y., 20-25.
Van Aukens, The—Shea's, Buffalo, 20-25.
Van, Billy—Haymarket, Chicago, 20-25, Chicago O. H. 27-Mch. 4.
Wolfe, Kitty—Haymarket, Chicago, 20-25.
Whitney Brothers—G. O. H., Pittsburg, 20-25.
Webb and Hassan—Waldmann's, Newark, N. J., 20-25, Baltimore, Md., 27-Mch. 4.
Willett and Thorne—Pastor's, N. Y., 27-Mch. 4, Harlem Music Hall, N. Y., 6-11.
Watson, Hutchings and Edwards—Nashville, Tenn., 20-25, Olympic, Chicago, 27-Mch. 4.
Williams and Adams—Keith's, Phila., 20-25.
Wood and Sheppard—Keith's, Phila., 20-25.
Wertz and Adair—Palace, N. Y., 20-25.
Williams, Gus—Harlem Music Hall, N. Y., 20-25.
Wells, Lester and Stevens—Olympic, Chicago, 19-25.
Ward and Curran—Haymarket, Chicago, 19-25.
Winter, Banks and Little Nona—Bijou, Wash'n, 20-25, Whirlwinds, Five—Bijou, Wash'n, 20-25.
Ward, Chas. B.—Dunn's, N. Y., 20-25.
Wayne and Caldwell—H. and B.'s, Brooklyn, 20-25.
Ward and Brown—Keith's, Phila., 20-25.
Yorke and Adams—Shea's, Buffalo, 20-25.
Young, Ollie—Haymarket, Chicago, 13-25.
Ziska—Keith's, Boston, 20-25.

MATTERS OF FACT.

C. W. Daniels, manager of the Alhambra Theatre, Chicago, telegraphed on Sunday: "Town Topics packed the Alhambra to-day. The best farce-comedy of the season."

F. Ziegfeld, Jr., writes that the Eastern company playing The Turtle appeared for three performances at Parsons' Theatre, Hartford, Conn., on Feb. 17-18, to S. R. O.

H. R. Jacobs has appointed J. Ed. Hurst as his representative at Harmanus Lyceum, Albany.

The Carrington Concert company reports good business since the opening of its season Nov. 24. The company includes A. R. Carrington, popular delineator; Matie Edylie Bowen, soprano; O. R. Hight, pianist, and Francis L. Newcomb, electrician.

The Bijou Theatre, Toronto, Ontario, which was conducted as a vaudeville theatre by M. S. Robinson, can be rented or he had on sharing terms in future. The house seats 1,700.

Elsie Clark, playing emotional characters and comedy roles, is disengaged and may be addressed care of this office.

Oliver Moses has taken charge of the Columbia Theatre, Bath, Me., and will assume all contracts booked by the previous management. Time in April and May is still to be had by good attractions only.

The Waddell House, Cleveland, O., controlled by the United States Hotel company, can accommodate professionals at reasonable terms.

Fred. Wenzel, the Dutch monologue comedian, who has scored a hit in Have You Seen Smith, will be at liberty after Feb. 25, when the company closes its season.

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VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Hopkins': The Rappo Sisters, graceful and artistic Russian dancers, have made their first appearance here a complete success. Dixon, Bowers and Dixon, Edward J. Boyle, and Clayton and Clarice are also in the bill.

Chicago Opera House: The Metweefs are the feature. Jessie Couthoui, Stanton and Modena, Brown, Harrison and Brown, Maud Rockwell, McIntyre and Heath, Emil Chevrire, Jerome and Alexis, Clarence Burton, the Lundgreens, Leonard and Fulton, John and Lottie Burton, Dupree and Dupree, Johnson Brothers, and May Burton are the others.

Olympic: Kara is the principal feature, with the Nawns, Josephine Gassman, Polk and Kollins, Foy and Clark, Ford and Francis, Nestor and Bennett, Harry Fitzgerald, Cloud and Kershaw, Wells, Lester and Stevens, Lucia Palma, Connors and Garwood, and Mae Mazelle.

Haymarket: Josephine Sabel is the star. The programme includes the Paolis, Ward and Curran, Billy Van, the Silvers, Mazuz and Mazette, Sisters Onri, Bryant and Saville, the Harpers, Kelly and Reno, Livingston Family, Ollie Young, Gilbert Sisters, Miett's dogs, McGinnis and Brady, and James Morrison.

Sam T. Jack's: Al. Reeves' co. is retained for another week. Business is very large.

Items: Harrigan, the juggler, was compelled to give up several weeks on the Orpheum circuit because of illness. He is staying with relatives here.—James Cullen has finished a return engagement over the Orpheum circuit.—Ben Harris has returned from St. Louis, having arranged with Manager Sam Gumpertz to handle the booking of the Suburban Park. He is also booking for the Lagoon, Cincinnati.—Joe Paige Smith has been here several days and it is understood that he will be the New York representative for the Kohl and Castle circuit.—Haymarket and Olympic will close about May 15.—Harry B. Clifford is no longer connected with the Savoy or Gaiety.—Marshall P. Wilder scored a tremendous hit at the Chicago Opera House.

WILLIAM FITZGERALD.

BOSTON, MASS.—Keith's is headed by the Streator Zouaves, here for their last week. The Rossow Midgets are re-engaged, and other features are Cressy and Dayne, Grapewin and Chance, the Fredericks, Leroy and Clayton, Arras Trio, Gotham Comedy Four, Dick and Alice McAvoy, the Grahams, Rose Elliott, John Le Clair, Dillon C. Garland, James W. Regan, Ziska, Coakley C. Huested, Hunting Trio, Picturesque Europe, shown by stereopticon, and the biograph. Neil Burgess will be next week's feature.

Matt J. Flynn's Big Sensation is at the Howard Athenæum with James Richard Glenroy, Lina and Vani, the Fields, Baker and Lynn, Bryce and Inman, Grundy, Murray and Grundy, Rastus and Banks, and a house bill including Craig Trio, Hill and Cyr, Mabel Craig, John Shepley, May Hoey, John Murtha, Jeanette Lilford, Keegan and Keegan, F. M. Buckley, Burlington Sisters, and Ileane Campbell.

The City Sports at the Grand this week include Farnum and Nelson, Whitelaw and Stuart, Monte Myro Troupe, Leslie and Gaynor, George Scanlen, Pearl Stevens, Al. Lawrence, and Chrissie Sheridan. The house bill includes Thomas and Watson, Bancroft and White, Cradella, Devere and Schartz, and McCoy and Stevens.

At the Lyceum Clark Brothers' Royal Burlesquers have a return engagement, and present Tenley and Simonds, Howard and Emerson, Mignani Family, Annie Morris, Cosmopolitan Trio and the Bernard Sisters.

Scribner's Columbian Burlesquers are at the Palace, with Ned Barry, Mlle. Alma, Risbee and Vaders, Charles and Alma Booth, and Dolly Morrissey.

At Austin and Stone's this week appears the Zarro Troupe, English and Williams, Globe Newsboy Quartette, John Dooley, Weber and Hart, Cora Ernst, Tierney and McKenna, Eddie Carrol, Scanlon and Miley, John and Lulu Keegan, Annie Edwards, the Sisters Corbin, W. H. C. Watts, and Carlton and Carlton.

A cake walk competition enlivens the Nickelodeon this week, and J. B. Tyler will take his cake walk co. to Music Hall on Washington's Birthday night.

So great was the success of Graham's Southern Specialty co. at the Grand Opera House a few weeks ago that a return engagement was promptly arranged for 6. John Graham knows how to arrange a good co. He has just booked Dan Godfrey's English Band for a tour of the New England circuit.

Lillian Burkhardt's Boston friends have received dainty souvenir booklets from her during the past week. They are greatly prized by all with whom this dainty artist is so popular.

Corinne has been booked for a tour of the Keith circuit. It has been more than four years since she played in Boston.

George C. Francis, business-manager at the Palace last season, has been re-engaged. Congratulations!

Thomas and Watson presented M. S. Whallen, comedian of the Knickerbocker Burlesquers, with a beautiful driving horse. Earlier in the week he had been given a Great Dane dog. Whallen is thinking of putting a menagerie on the road. JAY BENTON.

PHILADELPHIA, PA.—Keith's Theatre in spite of the blizzard last week was crowded at every performance. The bill for this week presents Rice and Cohen, Merkel Sisters, George W. Day, Dr. J. C. Bowker's stereopticon, Odette and Seymour, Howard and Bland, Lavelle's dogs, American Musical Four, Ward and Brown, Rench and Kennedy, Williams and Adams, Havens and Andrews, Baker and Randall, Lew H. Carroll, and the ever popular biograph.

Sam Scribner's Gay Morning Glories are budding at the successful Trocadero, introducing Grant and Grant, Wills and Barron, Gaiety Trio, McPhee and Hill, McCabe and Sabine, Madeline Franks, Preston and Balmaine, and McCloud and Melville. Fred Rider's Moulin Rouge 27.

The Rose Hill English Folly co. are a good card at the Lyceum. An Affair of Honor goes, with Etta Victoria, Lillian Washburne, Blanche Newcombe, and Cain and Mack. Business continues large. The City Sports 27.

Miss New York, Jr., is amusing the patrons of the Kensington this week. Zero 27. S. FERNBERGER.

PORTLAND, ORE.—Fredericksburg (E. W. Rowe, manager): Minerva Dechent, Ella Dunbar, Farman and Howlett, Marion Hart, Portland singer; G. Oechsle, and Gonchita proved capital entertainers at this well conducted and popular house to large patronage week ending 12.——Coliseum Theatre, formerly Blazier's (William H. Brown, manager): Good business was done week ending 12 through the attractiveness of Rae Eldridge, Pat and Fannie Kelly, Vivian, Josie Richardson, Frank Noah, Victor Cooke, Russell Ferris, and a goodly presentation of Denman Thompson's Joshua Whitcomb, with Munis Leo as Joshua, supported by the Coliseum Stock co.——Items: The first of Manager Rowe's Sunday afternoon concerts at the Fredericksburg was given 5. It was a success in every way. C. L. Brown's orchestra, increased to twenty members, played pleasingly, and a good olio was presented. Minerva Dechent and Farman and Howlett made hits. The second concert was given 12 to a packed house and a duplication of the first concert's success. To Manager Rowe are due congratulations for inaugurating this pleasant series of concerts.—From the latest mail advices from Dawson, N. W. T., it is learned that Stella Hill, one of the leading song and dance girls at the Monte Carlo Theatre, Dawson, committed suicide Dec. 22 by taking strychnine. Her right name was Kitty Straub. She was born at Boone's Ferry, Ore. She went to Juneau, Alaska, four years ago. A year later she went to Circle City.—Another suicide reported is that of Olive Mytle Brocee, one of the dancing girls at the Tivoli Theatre, Dawson. She shot herself Dec. 30. Cause, temporary insanity. For several weeks she had been ill with typhoid-pneumonia, but had about recovered a few days prior to her death. She came to Dawson with her sister Oct. 15 last from Chicago, and she and her sister were filling an engagement at the Tivoli when she committed suicide.—Marion Hart, the Portland singer, now at the Fredericksburg, proved so good a card the first week that Manager Rowe has re-engaged her for two more weeks additional. She possesses a sweet voice, knows how to use it effectively, and is altogether very "taking." C. J. MITCHELL.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident-manager): It was difficult to tell just which were the best turns on the bill 13-18. Neil Burgess in Widow Bedott, Joaquin Miller in an interesting talk on his trip to the Klondike, Al. Wilson, the German entertainer; Beatrice Moreland, assisted by Addison Pitt in the laughable farce A Game of Golf, and Francelli and Lewis in an operatic musical sketch were all excellent. The remainder of the bill was by Huline Brothers, Three Fredericks, Barry and Bannon, Harry Taft, Bunting Trio, Harry and Sadie Fields, Kimball and Donovan, the biograph, and Gies' stereopticon views. 20-25: Neil Burgess in My Mother-in-Law, Thorne and Carleton, Francesca Redding, Jess Dandy, Ramza and Arno, Ralph Terry, the biograph, George C. Davis, Helen Luddington, Ellsworth and Burt, Lewis and Blakely, Leavitt and Nevello, Kline and Clifton, Lee Ingham, and Gies' stereopticon.——Olympic (A. A. Spitz, manager): Clark Brothers' Royal Entertainers played a return engagement 13-18 to large houses. Tenley and Simonds, Howard and Emerson, Mignani Family, Annie Morris, Sisters Bernard, and Yule, Galpin and Reno were in the olio. The Air Ship 20-25.——Westminster (George H. Batcheller, manager): Matt Flynn's Big co. of whites and creoles held sway at this house 13-18 and did well. On the programme were Baker and Lynn, Bryce and Inman, Lina and Vani, Grundy, Murray and Grundy, and the great Rastus, assisted by Bessie Banks. Who Owns the Philippines by the entire co. closed the bill. Rentz-Santley co. 20-25.——The following will play return engagements at Keith's in the near future: Hilda Thomas and Frank Barry, Milton and Dollie Nobles, Falke and Semon, Joseph Hart and Carrie DeMar, the SaVans, the Sidmans, Grapewin and Chance, and Brown, Harrison and Brown.

HOWARD C. RIPLEY.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): With the exception of one member, Manager Poli offered a complete bill week 13 and despite the blizzard played to packed houses. Sadi Alfarabi gave a dazzling exhibition of strength and equilibrism, and Professor Barron's dogs were a winning feature. John S. Terry, last season with Fanny Rice, made his vaudeville bow and instantly became a favorite. With Miss Lambert, late of the Tivoli Opera co., San Francisco, he appeared in a musical sketch. Mr. Terry has a splendid voice which he knows how to use and he should meet with success in vaudeville. Others on the splendid bill were Dorothy Drew, Swan and O'Day, Mr. and Mrs. Tobin in a capital musical sketch, Dooley and Ten Brooke, and Ladell and Francis. Ruth Royal and Charles Fletcher were booked to appear in their new playlet, Wanted, a Gent, but had to cancel because of the illness of Miss Royal. For week 20-25: Beatrice Moreland in George M. Cohan's new sketch, The Giddy Mrs. Gordon; Joe Flynn, Edward F. Reynard, and others.——Items: Mr. and Mrs. S. Z. Poli are back from a visit at Atlantic City.—Dorothy Drew made many friends while here.

JANE MARLIN.

SAN FRANCISCO, CAL.—Week Jan. 29-4 Milton and Dolly Nobles presented a clever sketch at the Orpheum entitled Why Walker Reformed. Derenda and Breen juggled with clubs skillfully. Giacinta Della Rocca charmed with her violin playing. Willy Ozeola proved a marvel as an equilibrist. The Clorindy co., Wilson and Leicester, Max Cincinnati, and the Avolos repeated their success of the previous week.——Vouletti and Carlos, gymnasts, pleased at the Chutes. Elmer Lissenden sang well. Pianka, the Lady of Lions, continues to attract.——Senorita Carmen Gueritta, soprano, from Milan, received an ovation at the Oberon.

Week 5-11 at the Orpheum Charles J. Stine and Ollie Evans scored a decided hit with A Frisky Doctor. Derenda and Breen and the Schrode Brothers were very well received. Willie Ozeola performed difficult feats of balancing. Giacinta Della Rocca, Milton and Dolly Nobles, and Clorindy were good as before. Novelties for week 12 include Conroy and McDonald, Carter De Haven and Bonnie Maie, Lang and Keeler, and P. C. Shortis.

FRED S. MYRTLE.

JERSEY CITY, N. J.—The Rose Hill Folly co. opened at the Bon Ton 13-18 to fine business. The baggage of the co. was delayed by the storm 13 and the matinee opened half an hour late. The co. is fair. Round the Town is the opening act. The olio includes Blanche Newcomb, Cain and Mack, Charles Udell and Lillian Washburn, Cunningham and Grant, Etta Victoria, Udell and Pierce, and Edmund and Primrose Rice. Wicked Paris was the concluding act. As a burlesque it was a failure, but Lillian Washburn and John E. Cain saved it from being a frost. Jacobs and Lowry's Merry Maidens 20-25. Gay Morning Glories 27-Mch. 4.——Items: At the Lincoln Club's celebration of Lincoln's birthday 11 were Gertie Larson, W. C. Davies, Irene Humphreys, Professor Waters, Phil C. Heck, and the Lorraines.—Blanche Newcomb, who is doing a neat singing act with the Rose Hill co., is a daughter of the late Bobby Newcomb.—An Affair of Honor was extensively advertised as one of the features of the Rose Hill co., but after the first night of the co. at the Bon Ton 13 the act was cut out.—Laura Bennett was one of the features at the Royal Arcanum ladies' night in Hoboken 14. WALTER C. SMITH.

CLEVELAND, O.—Hurtig and Seamon's Bowery Burlesquers' co. was at the Star 13-18. The olio is furnished by Nelson Sisters, Lewis and Elliott, Gladys Van, Gracey and Burnett, Truly Shattuck, the World's Trio, and Loney Haskell. The bill concludes with the burletta Slumming, which includes some fine specialties by the entire co. Bryant and Watson's American Burlesquers 20-25.——The benefit for Cleveland Lodge, No. 9, T. M. A., given Sunday, 12, in the Star, was a pronounced success in every particular. Besides a lot of local talent Lewis and Elliott and Pauline Moran, of the Bowery Burlesquers, gave an act which was very much enjoyed. Friday evening, 17, the members of the lodge entertained the entire co. and their friends at the Lincoln, in honor of Lewis and Elliott, Pauline Moran, Cal Bayr, and Loney Haskell, of the Bowery Burlesquers, who helped to make the benefit a success.—Dr. A. F. Baldinger, a popular young physician among the theatrical people, is visiting in the East.

WILLIAM CRASTON.

WASHINGTON, D. C.—The Gay Masqueraders opened at the Lyceum to excellent attendance, presenting two burlesques. In the olio were the Big Four, McCale and Daniels, Marie De Roissette, the Rensners, Brown and Camille, the Murphys, Budd Snyder, and Clark Sisters. The Rose Hill co. 27.

The Grand Opera House, through a former booking, is given over to the convention of the Daughters of the American Revolution for the week, and vaudeville is for the time side tracked. Commencing 27: Rice and Cohen, Kleist Brothers, Ramza and Arno, Florence Henry King, the Randalles, Lewis M. Granat, Charlie Case, and Angela Sisters.

The Bijou presents this week Stinson and Merton, Lafayette, Amann and Hartley, Smith and Campbell, Banks Winters and Little Nona, and the Five Whirlwinds. JOHN T. WARDE.

BUFFALO, N. Y.—Perhaps the best bill of the season was at Shea's 13-18. Ezra Kendall headed the list and he kept the audiences in a roar for over thirty minutes. Reno and Richards introduced an exceedingly clever act, and Bert Coote and Julia Kingsley scored heavily in Supper for Two. The remainder of the bill was excellent and the house was crowded throughout the week.——Sam Devere's co. proved one of the best attractions thus far seen at the Court Street 13-18. The feature of the olio was Mildred Howard De Gray. Business excellent. Fred Irwin's Burlesquers 20-25.——At the Empire the vitascope held forth 13-18, and the house was comfortably filled throughout the week. RENNOLD WOLF.

ALBANY, N. Y.—Leland Opera House (F. F. Proctor, manager; P. F. Nash, resident-manager): Cawthorn and Forrester and the Six Sennetts were the headliners 13. Jessie Millar's cornet solos were pleasing. Others of the company were Albertus and Weston, Ely and Harvey, Jack Norworth, King and Cray, and Mitchell and Prince. George Wilson comes 20.——Gaiety Theatre (Agnes Barry, manager): The Zero Burlesquers played a return engagement to good business 9-11 and were followed by the Butterflies 13-15. The houses were large and the performances good. Scribner's Columbian Burlesquers 16-18. CHARLES N. PHELPS.

PITTSBURG, PA.—At the Academy of Music Harry Morris' Little Lambs co. opened 13 to a good house. Reilly and Woods co. 20-25. Rossow Midgets, Gilbert Girard, Tom and Lily English, Rosaire, and Mr. and Mrs. Stuart Darrow were among the attractions at the New Grand 13. Week 20: Dixon, Bowers and Dixon, the Pantzers, Juno Salmo, and others. E. J. DONNELLY.

LOS ANGELES, CAL.—Orpheum (Thomas J. Myers, manager): "My kingdom for more room" was the genial manager's comment as he gazed into the empty ticket drawer and then on the string of turned-aways nightly 6-13. Papinta was the star and most brilliantly she shone, her performance being a combination of dancing and beautiful color effects never before seen here. Wilson and Leicester rendered operatic selections most artistically, and Max Cincinnati juggled cleverly and comically. Of the remnants, Johnny Carroll and Addie Crawford were very funny in their sketch, the Arbras and Three Avolos were seen in their specialties, and Carter De Haven and Bonnie Maie repeated their clever act of the preceding week. Coming 13: The Origin of the Cake Walk and the Roccos, operatic singers.——William J. Halpin, who so cleverly manages the affairs of Papinta, is in town looking after her interests.

CINCINNATI, O.—Miaco's City Club is playing a big engagement at the People's week 12-18. The two burlesques are The Divorce Court and A Wild Night in Washington. The artists are Charland and Searles, Herr Siegfried, Leslie and Carrie Fulton, Lew Palmer, and Jack Rose. Sam Devere's co. is underlined.——At the Fountain the same week S. Miller Kent and co. were the headliners, appearing in a clever little sketch. The balance of the olio was made up of the Rappo Sisters, Smith and Campbell, Baby Lund, Crane Brothers, Horace Goldin, the two Graces, and the biograph. Ching Ling Foo and family will be here next week.——J. W. Isham's Octoroons were at the Star week 13 and gave their usual bill, which was as well received as ever.——Fanny Everett, of Miaco's City Club, has been confined to her hotel by an attack of pneumonia.

ST. PAUL, MINN.—Olympic (C. J. Sodini, proprietor; Charles Ellsworth, business-manager): The co. presented an attractive bill week 12-18 to good houses. Entertainers are Amy Cameron, Plamondon and Amondo, Gleason and Holmes, Maude Dayton, Adonis, Jacqueline and Sid. Houlian and Stewart, Leonis, Alma James, Frank Lewis, Smith and Brown, Lottie La Vere, Beaver Brothers, and Charles Ellsworth.——Palm Garden (A. Weinbolzer, manager; Sam Green, business-manager): Opened to good business week 12-18. An attractive olio was given by Little Beth, Ena Wilma, Laurine, Blanch Ward, Fay Leslie, Prince Paul, Edith Wilma, Walter Shaw, Harry Brady, Fred Shaw, Sam Greene, and Alex Owens.——Tivoli (John Straka, proprietor): Week 12-18 the entertainers are Fannie Starr, Garry Hopper, and Sophia Straka; business fair.

FALL RIVER, MASS.—Rich's Theatre (A. E. Rich, manager): Rentz-Santley co. 9-11 drew large houses and offered a strong bill. Walker Sisters made the hit of the olio, which included Van Leer and Barton, Ford and Dot West, Richard Ward, Sisters Engstom, Marion and Vedder, and Charles Robinson. Yankee Dewey Dandy and A Night's Frolic were the burlesques given.——Casto Theatre (Al. Haynes, manager): The biograph is continued week 13 with Marie Sousa, Tommy Baker, Tom and Gertie Grimes, the Standard Trio, Paycell and Melton, and Edward F. Reynard.——Item: Tom Sharkey and a vaudeville co. are booked at Rich's 16-18.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; W. B. McCallum, resident-manager): Corinne headed the bill week 13-18, and her specialties were received with approval by crowded houses. The other features were Georgia Gardner and Edgar Atchison-Ely, Alice and Dick Garnella, Ray Burton, Ford Brothers, Rita O'Neil, and H. H. Horton and Edwin R. Lang. The latter made a decided hit in his unique tramp act. Maude Courtney, Douglas and Ford, Flatow and Dunn, Arnesen, Barry and Bannon, Ray L. Royce and Arthur Dunn, and Clara Bell Jerome 20-25.

INDIANAPOLIS, IND.—Park: Hyde's Comedians, headed by the ever popular Helen Mora and presenting an unusually good bill, are testing the capacity at every performance. Adams, Casey and Howard, Canfield and Carlton, Charles R. Sweet, Hayes and Lytton, A. D. Robbins, and McIntyre and Heath form the olio, and the performance ends with a negro sketch entitled 'Way Down South.——Empire: Reilly and Wood's Big Show has proved one of the very best straight vaudeville cos. that has ever visited this house. The performance is good from start to finish. Business good.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Week 13 Edward Harrigan and co. of five headed bill in amusing one-act sketch entitled Larry Logan; Stewart and Gillen, Madame Flower, a pleasing colored singer; the Lamothes, the Three Gardners, and two other sketches which were delayed till the middle of the week by the storm, completed the bill.——Assistant-Manager Casey directed the presentation of the biograph pictures of the Pope at the Holyoke Opera House Sunday evening, 12. They will be shown here 26.

SYRACUSE, N. Y.—Dunfee's Comedy Theatre (H. R. Jacobs, manager): Business continued large 13-18 and the following performers made up a big bill: Bertie Fowler, the Pantzer Brothers, Mr. and Mrs. William Robyns, the Sisters Clerise, C. Jack Harrington, McBride and Goodrich, and Eldora and Norine. Jennie Yeamans failed to appear, owing to illness. Week 20-25: John W. Ransone, the Vilona Sisters, Dooley and Ten Broeck, Gertrude Rutledge, Keno and Welch, Stanley and Jackson, and Mulvey and Inman.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): George Fuller Golden in an extremely entertaining monologue was the headliner and proved a big favorite. Krause and Rosa, two excellent singers, with their Dutch pickaninnies, proved very amusing. Lizzie B. Raymond was one of the brightest on the bill and was well received. Kelly and Violette proved popular. Robert Myers, a popular young violinist, was warmly received. The De Artos, French dancers, are clever. Leo and Chapman and Niven's monkeys were very amusing.

DETROIT, MICH.—The Capitol Square was reopened 13 with Fred Irwin's Majestic Burlesquers and they are doing a brisk business.——At the Wonderland a very good bill is on—the Deltorellis, Nellie Burt with her rag-time songs, Eddie O'Dell, the acrobatic tramp; Eddie Giguere and Blanch Boyer in Our Ideal Actor, Lynch and Jewell. It is said that these latter two have been engaged by an English syndicate and that these are their last appearances before going to London and South Africa.

OMAHA, NEB.—The bill at the Creighton-Orpheum week 12 is meeting with a hearty welcome, and deservedly so, considering the attractions offered, which are as follows: Russell Brothers, George Evans, Mons. and Madame Rofix, Barton Hill and Charles Willard, and co. in Belinda Bailey's Boarders, Charles and Minnie Savan, McIntyre and Peak, George E. Austin and Blanche Ring.——At Wirth's Music Hall, Reese and Buskirk, Bert Martin, Nello and Addie Farart.

NEWARK, N. J.—Waldmann's Opera House (Louis Robie, manager): The Bohemian Burlesquers furnished the bill 13-18. Fisher and Jansen, Tressider and North, Saxon and Brooks, Evans and Vidocq, Van and Nobriga, Tommy Burnett and Alfred Harston were the artists. A Scrambled Egg was served as the last course; performance good. Business opened big. Jermon's Black Crook 20-25. The Knickerbockers 27-Mch. 4.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): Weber's Parisian Widows 13-18 had a fairly good week, but not what the merit of the attraction warranted. The olio is a good one and is made up of Castellar and Hall, Gilbert and Goldie, Cushman and Holcombe, Burman and Van, Boyce and Black, and the Manhattan Comedy Four. The burlesque A High Ball closes the entertainment in a lively manner. May Howard co. 20-25.

BALTIMORE, MD.—The Parisian Widows are the bill at the Auditorium. The co. includes Cushman and Holcombe, Gilbert and Goldie, Boyce and Black, the Manhattan Comedy Four, Castellat and Hall, and Burman and Van. H. W. Williams' Own co. will follow.——Fred Rider's Moulin Rouge holds the stage of Kernan's Monumental. A very good bill is given. Next week The Gay Masqueraders.

NEW ORLEANS, LA.—An entire new bill was given at Hopkins' Academy of Music 12-18. Among the newcomers were Al. Leech and the Three Rosebuds, Lizzie Evans and Harry Mills, the Knight Brothers, Chevrial, instrumentalist; Sisters Gilbert, Helen Lamar, the Renos, and Harry Armstrong. The kinodrome is an additional feature.

SCRANTON, PA.—Gaiety (Thomas D. Van Osten, manager): The Fleur de Lis Burlesquers 13-18 played to good business and gave an excellent bill. The following made big hits: The Lesters, John J. and Lillian Black, Sisters Shields, Winnie Richards, Devaney and Allen, and Tommy Baker. Sheridan and Faust's Metropolitan Burlesquers 20-25.

WORCESTER, MASS.—Park (Shea and Wilton, managers): The bill week 13-18 included Filson and Errol in A Tip on the Derby and A Daughter of Bacchus, Yazell and Vernon, Thomas and Quinn, Lord and Rowe, Cyr and Hill, the Goodmans, Diana, and the Brothers Borani; business first-class.

NORFOLK, VA.—Auditorium (James M. Barton, proprietor): Week 13: Sam and Charles Brahm, Harry Steele, the Amazon Trio, Frye and Allen, the Three Holdsworths, Charles Diamond and Miss Beatrice, and Hamilton and Ruth Wiley to good business; performances very good.

TROY, N. Y.—Gaiety (James Hearne, manager): Metropolitan Burlesquers 13-18; big business. Specialties by Amy Nelson, Weston and Beasly, Rosa Lucier, Sophie Thorne, Pearl Woods, Kittie Brown, Golden Gate Quartette, and Wooley and Curtis pleased. European Sensation 20-25.——Star (Buck and Keller, managers): Butterfly Burlesquers 16-18.

MONTREAL, CAN.—Roeber and Crane's co. opened to good business at the Queen's 13.——Merry Maidens co. opened to S. R. O. at the Royal 13. The co. give the usual two burlesques and a good olio. The burlesques, however, are poor.

WEST SUPERIOR, WIS.—Gem (Clarence Leonard, manager): Week 13-20: Sisters Castle, Pat O'Brien, Alice Clark, O'Brien and Gates, Ruby Atkinson, Gurdon Majesty, Gus Skerbeck, George Kelley, May Smith, and Lizzie Lee.

MOBILE, ALA.—Princess (Kuttner and O'Connor, managers): This house opened 10 with Emelia Turnour, Arthur St. Clair, Miller and Randolph, Tom Stuart, and the diagraph; business fair.

READING, PA.—Becker's Lyceum (H. W. Becker, manager): The Broadway Girl attracted fair audiences 14-18; performance good.

MIDDLETOWN, CONN.—McDonough Theatre (W. J. Berrie, manager): Dark week of 13-18. Boston Burlesquers 23. Gus Hill's Stars 24.

ALTOONA, PA.—Mountain City Theatre (N. B. Gossard, manager): High Rollers 16-18 to capacity.

THE ELKS.

Racine Lodge 252 enjoyed a social session on Feb. 13, having for its guests: Robert Fitzsimmons, Martin Julian, Frank L. Albert, Billy Williams, and Judge Whitman.

Detroit Lodge 34 held their annual benefit at the Lyceum Theatre, Detroit, on Feb. 9. Corinne was the star attraction, and, being a sister Elk, she received a beautiful floral token as well as prodigious applause.

Monongahela, Pa., Lodge No. 455 was organized Dec. 12 with a membership consisting of forty-two. Harry T. Howe is E. R. and Allen R. Parkinson secretary.

The Calumet, Mich., lodge initiated a class of 25 Feb. 8. A banquet followed. Over 100 visiting Elks present. J. P. McGaughey, of Minneapolis, was the speaker of the evening.

The membership of the Steubenville, O., lodge has increased fifteen within the last six weeks.

Covington, Ky., Lodge held a social session Jan. 31. Mark Murphy, Lew Bloom, Andy Lewis, Loney Haskell, and Joe Hurtig, of New York Lodge, who were playing in Cincinnati, were present.

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CORRESPONDENCE.

(*Continued from page 7.*)

toire: Fra Diavolo, The Chimes of Normandy, The Two Vagabonds, Said Pasha, The Bohemian Girl, Maritana, Paul Jones, The Mikado, H. M. S. Pinafore, Cavalleria Rusticana, and The Pirates of Penzance. Roland Reed 22. Jack and the Beanstalk 24. William H. Crane 25.

ZANESVILLE.—OPERA HOUSE (R. D. Schultz, manager): Van Dyke and Eaton Comedy co. closed a successful week 11. Return date booked for 20-25, during which the following plays will be presented: His Last Chance, A Noble Outcast, The Lost Cause, A Brother's Crime, Mabel Heath, The Gutta Percha Girl, and The Pulse of the Great Metropolis. Boston Lyric Opera co. to large business 13-18. Repertoire includes Amorita, The Bohemian Girl, Said Pasha, Olivette, The Black Hussar, Maritana, and Fra Diavolo.=The Evil Eye 27.

AKRON.—GRAND OPERA HOUSE (W. F. Stickles, manager): Sadie Raymond in The Missouri Girl 11; performance fair; small house. Creston Clarke and Adelaide Prince in The Last of His Race 13; performance excellent; medium house. The Two Johns 14; specialties good; fair house. Scott's Minstrels 15; performance satisfactory; paying audience. Gettysburg 16. The Girl from Paris 18. Uncle Josh Spruceby 20.

CANTON.—THE GRAND (M. C. Barber, manager): A Guilty Mother to fair business Jan. 23. The Sunshine of Paradise Alley drew a fair house 26. A Texas Steer 28 pleased a large audience. The Late Mr. Early 31 to good business. McFadden's Flats 3 to large house. The Gormans in Mr. Beane from Boston 7; light business. Thomas Shea 9-11. Gettysburg 15. Uncle Josh Spruceby 18. Waite's Opera co. 20-25.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Matthews and Bulger 9 in By the Sad Sea Waves; fine performance; fair house. Creston Clarke in The Last of His Race 11; small audience; excellent performance. The Flints opened for a week 13 to good business. Modjeska 23. 1492 25. My Friend from India Mch. 1.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): J. E. Toole 9-11 in Rip Van Winkle, The Bells, The Gipsy German, and A Widow Hunt to poor business. Gettysburg 13; good co.; poor house. The Chimes of Normandy (local) 22, 23. Daniel R. Ryan 27-Mch. 4.

CAMBRIDGE.—HAMMOND OPERA HOUSE (R. Hammond, manager): Boston Lyric Comic Opera co. (return) arrived too late for performance 10, but produced The Bohemian Girl and The Black Hussar 11; only fair attendance; zero weather; performances splendid.

NEW LEXINGTON.—SMITH OPERA HOUSE (T. J. Smith, manager): The Three Bostonians 8; large audience. Uncle Josh Spruceby 10; large audience; best of satisfaction. Labadie's Faust 18. Other People's Money 28. A Night at the Circus Mch. 3. = ITEM: C. W. Munnell has joined the Labadie Faust co. as business-manager.

SPRINGFIELD.—BLACK'S OPERA HOUSE (Charles Bruner, manager): A Night at the Circus 8; good business. The Air Ship 9; fair business. Report for Duty 13; good business. Brown's in Town 15. The Pulse of Greater New York 18. The Gay Matinee Girl 22. At Piney Ridge 24. Richards and Pringle's Minstrels 25.

TIFFIN.—NOBLE'S OPERA HOUSE: Creston Clarke presented The Last of His Race 3; audience delighted. Elks' Minstrels 8; full house; best of satisfaction. A Night at the Circus 18.=ITEM: H. J. Mayers has relinquished the management of the Opera House and F. W. Noble has control until a new manager is secured.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): A Turkish Bath 2. Remember the Maine 17. (Lyceum Course): Passion Play pictures 23. Will Carleton 18.=(L. M. Luchs, manager): Rice and Barton's Gaiety co. 17. The Evil Eye 22. Murray and Mack in Finnegan's 400 Mch. 3. What Happened to Jones 7.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McLain, manager): A Jolly Lot 13 to a small but pleased audience. The Evil Eye Mch. 2. =PEOPLE'S THEATRE (C. Kimpel, manager): Eldon's Comedians 6-11 closed a successful week's engagement. A Turkish Bath 14 to fair house.

ALLIANCE.—OPERA HOUSE (Norton and Shultz, managers): Creston Clarke in The Last of His Race 14; fine performance; light business; zero weather. Next Door Mch. 2. My Friend from India 3.=CRAVEN'S OPERA HOUSE (M. E. Whelan, manager): Uncle Josh Spruceby 23.

UPPER SANDUSKY.—OPERA HOUSE (V. H. Gibson, manager): The Three Bostonians Jan. 5. In Atlantic City 11; poor house; inferior performance. Shanty Town 17; fair house; good performance. Kellar 25; good business; satisfaction given. A Night at the Circus 14; good performance; packed house.

LIMA.—FAIRIOT OPERA HOUSE (H. G. Hyde, manager): A Country Merchant to a small house 9. A Jolly Lot to big houses 9; specialties excellent. Brown's in Town 17. 1492 20. Sol Smith Russell 23. Superba 25. The Girl from Paris 27.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): Keystone Dramatic co. opened for five nights 13 to good business, presenting The Senator's Daughter. The Gay Matinee Girl 15.=ITEM: The Elks initiated a class 13.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Smith, managers): Charles Cowles in A Country Merchant 11; small house. A Trip to Coontown 20. The Late Mr. Early 24. Isham's Octoroons 27. Richards and Pringle's Minstrels Mch. 1.

LORAIN.—WAGNER'S OPERA HOUSE (H. S. Burrett, manager): Isabel the Millionaire's Daughter (local) 11; good production; large audience. A dramatic club of Cleveland played A Cuban Spy 13 to losing business. The Real Widow Brown 18.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): The Gormans in Mr. Beane from Boston 15; good business; a decided hit. A Bachelor's Romance 17. Richards and Pringle's Minstrels 28. Labadie co. canceled 20-25.

FOSTORIA.—ANDE'S OPERA HOUSE (Campbell and Rosendale, managers): Pinafore (local) 8, 9; crowded houses. The Real Widow Brown 11; unsatisfactory performance. A Night at the Circus 17. 1492 22. Next Door 24.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager): The Gormans in Mr. Beane from Boston did well 10. Report for Duty pleased a large audience 14. The Real Widow Brown 16. Next Door 23. Modjeska 24. King Dramatic co. 27-Mch. 4.

PORTSMOUTH.—GRAND OPERA HOUSE (Ralph Johnson, manager): Boston Lyric Opera co. 3, 4; good co.; attendance large. Uncle Josh Spruceby 7; fair house. The Late Mr. Early 11; large advance. The Evil Eye 25.

SHELBY.—WILBUR OPERA HOUSE (W. J. Wilkinson, manager): Boston Ladies' Symphony Orchestra 7; excellent concert; good house. The Real Widow Brown 9; good performance; fair house. A Turkish Bath 22.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cuttle, manager): Uncle Josh Spruceby to a poor house 9; fair performance. The Gay Matinee Girl 14. Garry Owen 16. Richards and Pringle's Minstrels 23.

LOGAN.—REMPELO OPERA HOUSE (Fred A. Koppe, manager): Sadie Raymond in The Missouri Girl Jan. 27; performance excellent; good house. Labadie's Faust 12; performance and business good.

NEWCOMERSTOWN.—CITY OPERA HOUSE (Yingling Brothers, managers): Maro, magician, 10; full house; delighted audience. Uncle Josh Spruceby 15; good business.

ELYRIA.—OPERA HOUSE (W. H. Park, manager; H. Dykeman, representative): The Gormans in Mr. Beane from Boston 9 pleased a large house. The Real Widow Brown 17. Under the Dome 27.

STEUBENVILLE.—OLYMPIA THEATRE (Frank J. Watson, manager): The Air Ship 10; small house; severe weather. Henry Watterson lectured 13 to fair audience.

ASHTABULA.—SMITH'S OPERA HOUSE (James L. Smith, manager): Will Carleton 15. Scott's Minstrels 16. Courtenay-Morgan co. 27-Mch. 4.=AUDITORIUM (M. H. Haskell, manager): 1492 Mch. 3.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): A Jolly Lot 10; poor house; good performance. The Gormans 13 in Mr. Beane from Boston pleased a large audience.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE (J. H. Timmermeister, manager): Charles Cowles 10 in A Country Merchant; owing to severe weather fair house; good performance.

TROY.—OPERA HOUSE (Edwin G. Gates, manager): A Country Merchant 14; fair house; performance pleasing. The Gay Matinee Girl 22.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Beiter and Cox, managers): A Jolly Lot 6; good house. Creston Clarke in The Last of His Race 15. A Turkish Bath 25.

GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): The Two Johns 17.=MANAGER OPERA HOUSE (Waldman and Rettig, managers): Sun's Vaudeville co. 13-18.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): The Late Mr. Early 16. Richards and Pringle's Minstrels 20.

HILLSBORO.—BELL'S OPERA HOUSE (Frank Ayers, manager): The Late Mr. Early 22. Other People's Money Mch. 4.

BELLEFONTAINE.—GRAND OPERA HOUSE (T. L. Hutchins, manager): The Gormans in Mr. Beane from Boston 14; fair business; ordinary performance.

CHICAGO.—OPERA HOUSE (Louis Simmermacher, manager): Sadie Raymond in The Missouri Girl pleased a good house 13. A Turkish Bath 22.

GALLIPOLIS.—ARIEL OPERA HOUSE (John L. Charles, manager): The Late Mr. Early 16; good house; entertainment satisfactory.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Clara M. McNeill, manager): Labadie's Faust 8 to fair business. The Late Mr. Early 18.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): Eugene V. Debs 23. Welsh Prize Singers 25. 1492 Mch. 4.

NAPOLEON.—OPERA HOUSE (B. B. Bitzer, manager): Wilson Theatre co. 13, 14 failed to appear. Eldon's Comedians 27-Mch. 4.

MIDDLETOWN.—SORG OPERA HOUSE (Q. C. Buckles, manager): A Turkish Bath 17.

CALDWELL.—OPERA HOUSE (J. Henry Friedman, manager): Dark.

CADIZ.—OPERA HOUSE (E. M. Brown, manager): Dark.

CARROLLTON.—GRAND OPERA HOUSE (Kemmerer Brothers, managers): Dark.

NEWARK.—AUDITORIUM (J. B. Rosebraugh, manager): Under the Dome 16. Modjeska 22.

OKLAHOMA TERRITORY.

EL RENO.—OPERA HOUSE (Wood Gresham, manager): Dark.

OREGON.

LA GRANDE.—STEWARD OPERA HOUSE (D. H. Steward, manager): Kelly and Mason in Who is Who 8; large audience; co. excellent. Ott Brothers in All Aboard 10; poor house. George Ebner's specialty was very good. McEwen, hypnotist, 13-18.

SALEM.—READ'S OPERA HOUSE (Patton Brothers, managers): L. R. Stockwell in A Midnight Bell 6; fair business; audience pleased. Minnie A. Smith in Who Wins (local) 7; fair business.

BAKER CITY.—ARMORY HALL (McCord and McCord, lessees): Edison's projectoscope 9-11; fair houses.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): The Ivy Leaf, booked for 13, left Scranton early that morning, and after battling with snow drifts was blockaded within eight miles of that city. Three engines pulled their train back to Tamaqua. The co. was snowbound there and was also unable to keep its Pottsville date 14. Ben Hur 16-18. A Milk White Flag 27.=HERSKER'S THEATRE (John Hersker, manager): The Wilson Theatre co. opened a week's engagement 13, presenting A Galley Slave to fair house; co. pleased. Other plays: The Middleman, The Man from the South, The Two Orphans, The White Slave, and Under Two Flags. =ITEM: The members of the Wilson Theatre co. presented a silver shaving cup to Milton Peck, of the same co., as a birthday gift 14.—Warren J. Portz, of Shenandoah, has accepted the leadership of the orchestra at Becker's Lyceum Theatre, Reading.—The Lost Creek Dramatic co. will present His Last Chance or the Little Joker in Temperance Hall 22.—Hickory Farm was produced by Pottsville amateurs 10.—B. J. Lander, formerly manager of the Academy of Music, Pottsville, now holding the same position at the Grand Opera House, Hazleton, will go on the road next season ahead of The Cherry Pickers, which will be backed by Nathan Appell, of Harrisburg.

R. W. SHERTZINGER.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): Shea-McAuliffe Stock co. opened a week's engagement 6 and are doing fair business in The New Fire Patrol, The Man-o'-War's Man, The Southern Chimes, Escaped from Sing Sing, and The Snares of New York. Natural Gas 13, 14; fair house. White's Faust 18. Maro, magician, 20. Creston Clarke 21. Sharkey Vaudeville co. 24. The Ivy Leaf 25. =OPERA HOUSE (J. G. Ellis, manager): Passion Play pictures pleased a small house 6. Other People's Money 7; fair house; satisfaction given. The High Flyers 20. =ITEMS: Natural Gas, that played 13 and was billed for Hazleton 14, could not leave town, as no trains were running on P. R.R. from 11 to 15. The co. therefore played here 14 to fair business.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): The Drummer Boy of Shiloh (local) drew very large houses 10, 11. With a large advance sale only a handful of people braved the terrible blizzard to attend Alma Chester's 13. The management kindly honored the tickets the next night and the co. did large business the rest of the week. Repertoire: Herminie, At Fort Bliss, Wages of Sin, At the Picket Line, Denise, The Cuban Patriot, Arabian Nights, Mismated, The Pavements of Paris, In Danger, and Nevada. Clever specialties were rendered by the Partellos. Pansy Beverly, Herbert H. Power, Will J. Kennedy, and Harry McKee. Charles Coghlan 20. The Ivy Leaf 22. The Heart of Chicago 24. The Little Minister 25. Kellar 27. The Telephone Girl 28. A Stranger in New York Mch. 1.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appell, managers): The City Sports played to a small audience 9 and in consequence of extreme cold weather the house was rapidly thinned out. Overcoats were very strongly in evidence among the audience, the heating apparatus of the house being insufficient. Ben Hur, a production on pantomimic lines with handsome scenic accessories and a cast of local talent, drew fair business 10, 11. The High Rollers 13, 14 were snowbound at Jersey City. A Lady of Quality, with Eugenie Blair in the leading role of Clorinda Wildairs, was greeted by a fair house 15. Owing to the uncertain movements of railroad trains it was doubtful whether this attraction would arrive.

SCRANTON.—LYCEUM (Burgunder and Reis, managers): Hotel Topsy Turvey 10 disappointed a good house. Eugenie Blair, supported by an excellent co., gave A Lady of Quality 13 in an admirable manner. Owing to the inclement weather the attendance was light. Charles Coghlan gave a splendid performance of The Royal Box 14; large and pleased audience. Rip Van Winkle 15. The Telephone Girl 16.=ACADEMY OF MUSIC (Burgunder and Reis, managers): Huntley-Jackson Stock co. played to good business 13-18. The World, The Tornado, The Fast Mail, Wife for Wife, The Middleman, and A Night Owl; excellent co. Maud Hillman Stock co. 20-25.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bubb, manager): Brosnahan-Jackson co. 6-11 in Only a Farmer's Daughter, A Child of Destiny, Forgiven, The Pearl of Savoy, A Bundle of Trouble, Maine and Georgia, Under Two Flags, and Turned Up; fair business; appreciative audiences. Other People's Money 13, 14; light business, owing to blizzard; excellent performances. The co. was snowbound here for two days. The Air Ship could not reach us 14. Kellar 15; good business; enthusiastic audience. The Brownies (local) 16-18. Huntley-Jackson co. 20-25.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Under the Dome 3; fair house; satisfactory performance. Alma Chester to fair business 6-11. Cosmorama (local) 13; light business owing to storm. The Chimes of Normandy (local), benefit Elks, 14, 15 to fair business. A Milk White Flag 16; good business considering weather; fine performance. Charles Coghlan 18. Katherine Rober co. week 20-25. ITEM: The father of Charles C. Krantz, stage-manager of the Opera House, died suddenly 13.

CARLISLE.—NEW OPERA HOUSE (Markley and Appell, lessees; F. W. Alles, manager): Fields and Hanson's Minstrels 16 failed to appear or notify. A Milk White Flag 18. Kellar 20. O'Hooligan's Wedding 21. A Stranger in New York Mch. 3.=ITEMS: All agents due the first part of the week were a couple of days late, being snowbound at various points.—All our factories are working full time.—The Opera House is doing excellent business.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (J. D. Champion, manager): Gettysburg 3; fair house; scenic effects good. Hoyt L. Conary 6; large house pleased. Gettysburg College Glee and Mandolin Club 7; small house. Cosmorama (local) 9; good house; ordinary attraction. Fields and Hanson's Minstrels 15 were snowbound at Woodstock, Va. Cineograph 20. Faust 27.

HANOVER.—GRAND OPERA HOUSE (J. Percy Barnitz, manager): Hennessy Leroyle in Other People's Money delighted a small audience 15. The Drummer Boy of Shiloh (local), under direction of Fred B. Wigle, 17, 18 and 20. Kellar 23. Marie Decca Concert co. Mch. 9.=ITEM: Paul Raymond, agent of Other People's Money, was snowbound here for several days.

PITTSTON.—MUSIC HALL (C. C. King, manager): Huntley-Jackson Stock co. closed a successful week 11. Plays presented: The World, The Fast Mail, The Middleman, The Tornado, Wife for Wife, Monte Cristo, The Convict, and Selwyn's Night Off. Plays well staged; co. satisfactory; good specialties. Standard Dramatic co. 21. Biograph 22, 23. Field's and Hanson's Minstrels 25. Pitman Stock co. 27-Mch. 4.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Kennedy Players 6-11 to poor business, producing The Midnight Express (She Couldn't Marry Three), The Two Thieves, The Two Orphans, The Hand of Fate, The Widow and the Dude, and The Dark Side of London (The Ticket of Leave Man). Johnson Comedy co. 27-25.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): Shea-McAuliffe Stock co. 13-18 in The Fire Patrol, The Man-o'-War's Man, Escaped from Sing Sing, Kidnapped, The Snares of New York, and Barred Out, to good houses. Lawrence Grattan's work is excellent. White's Faust 26. Maro 21. Creston Clarke 22. The Ivy Leaf 24.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrnes, manager): Charles Coghlan in The Royal Box 11; fair audience. Joseph Greene co. 13-18 to fair business in Held by the Enemy, A Plain Old Irishman, A Prisoner for Life, My Wife's Friend, Condemned to Siberia, and A Man of the People. Biograph 20, 21. A Milk White Flag 28.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Coldsmith, manager): The Two Johns Jan. 31; good house; audience pleased. Gettysburg 7; fair house; satisfaction given. Guy Brothers Minstrels 10; small house; good performance. Passion Play pictures 13 canceled. Wargraph 17. H. Spillman Riggs, lecturer, 20.

BROWNSVILLE.—THREE TOWNS THEATRE (Taylor and Kress, managers): Macauley-Patton co. 6-11, presenting The Minister's Son, Only a Farmer's Daughter, Royal Rags, Mizzoura, A Struggle for Gold, Fate or Rose Cottage, and A Sly Old Fox to fair business; co. good. Local minstrels 18. Professor Ford 22. Guy Brothers' Minstrels 24.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): Gibneys-Hoeffler Stock co. 13-18 in Angie the Country Girl, The Black Flag, The Prince of Liars, The Gipsy Dancing Girl, Her Husband's Sin, and Fogg's Ferry. Creston Clarke 24. Next Door Mch. 10. The Evil Eye 17. Nellie McHenry 21.

GREENSBURG.—KEAGGY'S THEATRE (R. G. Curren, manager): Kellar 9; packed house; audience pleased. The Air Ship 13, 14; good houses; best of satisfaction; one of the best farce-comedies ever presented here. A Texas Steer Mch. 16. Daniel Sully 24. Town Topics (return engagement) 29.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Beeson, manager): The Two Johns Jan. 30; fair performance; medium business. Kellar 8 pleased a good audience. Gettysburg 11; fair performance; medium business. Passion Play pictures 15 pleased a small audience. The Little Minister Mch. 2. Digby Bell 7.

FREELAND.—GRAND OPERA HOUSE (George McLaughlin, manager): Taylor's Minstrels 18. Silas Guy Woodring, assisted by home talent, will produce Lynwood 14.=ITEM: Natural Gas co. was snowbound at Jamestown, N. Y., and therefore unable to appear at Hazleton 14.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): The Sunshine of Paradise Alley 13 to small audience. J. E. Toole began a three-night engagement 16, presenting Killarney and The Rhine to fair house. The Real Widow Brown 25.=ITEM: Good attractions are scarce and bookings light.

LEBANON.—FISHER OPERA HOUSE (Markley, Appell and Neeley, lessees; F. D. Coyle, manager): A Texas Steer pleased a large audience 9. City Sports 13; fair house; excellent co. O'Hooligan's Wedding 16. A Milk White Flag 20. Kellar 25.

TITTUSVILLE.—OPERA HOUSE (John Gahan, manager): Porter J. White in Faust 8 to good business; general satisfaction. Scott's Minstrels 9; fair business; satisfaction given. Maloney's Wedding 11 did not appear.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): The Sunshine of Paradise Alley 10; fair business; poor performance. Scott's Minstrels 11; good business; audience pleased. The Girl from Paris 17.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): The Sunshine of Paradise Alley 15; fair attendance; fair performance. A Breezy Time 16. Houghton Stock co. 20-25. Creston Clarke 27.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): Parkinson-Roth co. failed to materialize 6-11. The Elevator (local) delighted S. R. O. 14. Maro 15. Passion Play pictures 24. Creston Clarke 23. W. Hinton White Mch. 2.

LOCK HAVEN.—OPERA HOUSE (J. H. Mussina, manager): Other People's Money 11; fair business; excellent satisfaction given. Kellar 14; large audience; excellent entertainment. The Ivy Leaf 23. Creston Clarke 28.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): O'Hooligan's Wedding was well given to fair houses 13-15.=ACADEMY OF MUSIC (John D. Mishler, manager): A Texas Steer 10. City Sports 11. Biograph 13, 14. Natural Gas 15.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Central Lyceum co. 13 were unable to reach here on account of the storm. Natural Gas 17. Joseph Greene co. 27-Mch. 4.

ROCHESTER.—OPERA HOUSE: J. E. Toole 13 in Killarney and the Rhine; good performance and business. Creston Clarke 17. Erwood Stock co. 27-Mch. 4.

CLEARFIELD.—OPERA HOUSE (Thomas E. Clarke, manager): Julius Cæsar 10; S. R. O.; performance first class. White's Faust 13; poor business; performance good.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (J. M. Grable, manager): Gettysburg 10; performance fair; small house; weather cold. Guy Brothers' Minstrels 27.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (A. B. Herd, manager): Other People's Money 9 and White's Faust 10 did not give performances, on account of extreme cold. Passion Play pictures 17.

GREENVILLE.—LAIRD'S OPERA HOUSE (H. W. Holby, manager): The Sunshine of Paradise Alley 9; crowded house; performance fair. Killarney and the Rhine 15.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): Mystic Midgets (local) delighted large houses 10, 11. Our Congressman (local) 13; large and pleased audience. Kellar 16.

CONNELLSVILLE.—NEW MEYER'S OPERA HOUSE (R. G. Curren, manager): Gettysburg 8; fair house; poor co. Passion Play pictures 13; fair house. Creston Clarke 20.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Maloney's Wedding 10 failed to appear. Scott's Minstrels 13; good show; full house. Courtenay-Morgan co. 20-25.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (F. M. Bowman, manager): Faust 9; small audience; performance satisfactory. A Breezy Time 11; large house; audience pleased.

McKEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, manager): Guy Brothers' Minstrels amused a good house 11.

JEANNETTE.—OPERA HOUSE (A. L. Bethune, manager): Guy Brothers' Minstrels drew a good house and gave a fine show 9. A Put Up Job 25.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): Bon Ton Burlesquers 10; owing to cold weather only slim attendance.

ASHLAND.—GRAND OPERA HOUSE (F. H. Waite, manager): Other People's Money 14; fair business; pleased audience.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Digby Bell in Joe Hunt, Gentleman, 18.

BELLEFONTE.—GARMAN'S OPERA HOUSE (William Garman, manager): Kellar 13; fair performance; good house, considering blizzard.

BLOOMSBURG.—OPERA HOUSE (J. R. Fowler, manager): O'Hooligan's Wedding Jan. 30; fair house; good performance.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): Passion Play pictures 18. Dave H. Woods co. 27-Mch. 4.

BELLE VERNON.—OPERA HOUSE (C. F. Eggers, manager): Guy Brothers' Minstrels 25. Mason and Downs' U. T. C. Mch. 2.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Warscope to fair houses 6, 7. O'Neil's Comedy co. 11; fair house; cold weather.

NEW CASTLE.—ALLEN'S OPERA HOUSE (M. Reis, manager): The Air Ship to good business 11. Scott's Minstrels pleased good business 14.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, manager): Passion Play pictures 7. Kellar 10; large and pleased audience.

SHEFFIELD.—I. O. O. F. THEATRE (W. G. Le Roy, manager): A Breezy Time 16; full house; satisfactory performance. Mystic Midgets (local) 24, 25.

TARENTUM.—OPERA HOUSE (Finney and Gilliland, managers): Hobson's U. T. C. 13; large house.

MANSFIELD.—OPERA HOUSE (H. M. Griggs, manager): Dark.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): Dark.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): Scott's Minstrels 18. Thomas E. Shea 20-25.

LEWISTOWN.—TEMPLE OPERA HOUSE (W. C. Dwyer, manager): O'Hooligan's Wedding 19.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): The Real Widow Brown Mch. 4.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, manager): Dark.

RHODE ISLAND.

PAWTUCKET.—OPERA HOUSE (E. D. Jameson, manager): The Heart of Chicago 13-15; crowded houses; satisfactory performances. On the Bowery 20, 21. The Girl from Ireland 23-25. The Tarrytown Widow 27-Mch. 1. Martin's U. T. C. 2-4.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): George W. Wilson co. closed a week of excellent business 11. Queen Esther (local) 14; good performance; average audience.=ITEM: George W. Wilson became a universal favorite while here. Banda Rossa canceled 16 on account of storm.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Local minstrels had a light house 14. Burrill Comedy co. 27-Mch. 4.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Stetson's U. T. C. 20.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): Baldwin-Melville co. played a successful return engagement 6-11, giving the same plays as during their previous visit. Joe Ott 18. Peters Comedy co. 20-27. Under the Red Robe Mch. 1.

SPARTANBURG.—OPERA HOUSE (Max Greenewald, manager): Side Tracked 7, in spite of severe weather, did good business; performance good. Richards and Pringle's Minstrels 8; large house; good attraction. Andrews Opera co. 18. Arnold-Wells co. 20-25.

COLUMBIA.—OPERA HOUSE (Frank J. Moses, manager): Arnold-Wells co. presented The Shadow of a Crime 7, An Irish Rose 8, Saved from the Flames 9, In the Social Swim 10, and Ranch 10 11. Joe Ott 16. Peters Comedy co. 17.

NEWBERRY.—OPERA HOUSE (Voss and Schultze, managers): Dobson and Ring's Rip Van Winkle to large and pleased audience 9.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (B. F. Crowl, manager): Ole Olson 15. Slayton Jubilee Singers Mch. 4. Maro 31.

TENNESSEE.

NASHVILLE.—THE VENDOME (Staub and Sheetz, managers): El Capitan 9 drew light houses; co. good. Sousa's Band 14 pleased light houses. Under the Red Robe 16. The Highwayman 21. Roland Reed 23.=GRAND OPERA HOUSE (Wash Blackburn, manager): Hopkins Stock co. to fair houses in The Banker's Daughter 13-18; vaudeville numbers, Carpos Brothers and Baby Lewis.=NEW MASONIC THEATRE (R. C. Anderson, manager): This house has been leased by the New Masonic Stock Co., with R. C. Anderson as manager, and will open at popular prices 20 with Trilby.

MEMPHIS.—LYCEUM THEATRE (Thomas J. Boyle, manager): The nineteenth week of the Hopkins Stock co.'s engagement opened 13 with Led Astray. The house was full notwithstanding the zero weather. The vaudeville features were Watson, Hutchings and Edwards, Toby Lyon, Grant and Norton, and E. M. Hall, the two last named making pronounced hits. The Two Orphans 20-25. GRAND OPERA HOUSE (R. S. Douglas, manager): Sousa's Band 13. Under the Red Robe 14, 15. Rosenthal, the pianist, 17, 18.=AUDITORIUM (Benjamin M. Stainback, manager): Dark.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Aubrey Dramatic co. Jan. 30-4 to good business, presenting The Land of the Living, My Uncle from India, Dangers of a Great City, The Jealous Mr. Jones, and Condemned to Death. A Stranger in New York 10 to good house; performance good. Richards and Pringle's Minstrels 11; big house. Otis Skinner in Rosemary 14; good audience; excellent performance. Sowing the Wind 20. Roland Reed 24.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Richards and Pringle's Minstrels 10; full house. A Stranger in New York pleased two large audiences 11. Otis Skinner in Rosemary 13; audience small, due to inclement weather, but pleased. Rosenthal 14. Sowing the Wind 21.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney Weiss, manager): Klimt-Hearn co. 5, 6 in Kidnapped and Pawn Ticket 210; good business. Sowing the Wind 7. Sousa's Band to capacity 8. Klimt-Hearn co. 9-11 in The Inside Track, The Lights o' London, My Partner, The Lost Paradise, and Fanchon the Cricket; crowded houses. Murray and Mack 12, 13. Roland Reed 15. Kinetoscope 16. Town Topics 19. Scalchi Concert co. 21. The Bostonians 22. Devil's Auction 23. El Capitan 24. Coon Hollow 25, 26. Tim Murphy 27. Two Married Men 28. Day and Night Mch. 1. Klimt-Hearn co. 2-6.

WACO.—THE GRAND (Jake Schwarz, manager): Murray and Mack in Finnegan's Ball 9; large and pleased audiences. The Herrmanns mystified a large audience 10; performance enthusiastically received. Fadette's Woman's Orchestra 15.=ITEM: The recent cold spell has been the most severe Texas has experienced in forty years, reaching 6 degrees below zero. Despite this the Grand has been doing a phenomenal business. W. V. LYONS.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Murray and Mack presented Finnegan's Ball 6 to full house. Specialties by the Trumbull Sisters, Kittie Hawthorne, and Delmore and Wilson were first class. Sousa's Band entertained an S. R. O. house 9. The Herrmanns 11; small house, caused by severe weather; performance pleasing. Roland Reed 17.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Greenwall Theatrical Circuit Co., managers; E. Bergman, business-manager): The Herrmanns 6. Sousa's Band 7 to good business. Sowing the Wind 9. Klimt Herne co. 13, 15. Roland Reed 14. Murray and Mack 16. Coon Hollow 18.

TERRELL.—BRIN'S OPERA HOUSE (S. L. Dey, manager): Ottumwa Quartette 8; small but pleased audience. Coon Hollow 13.=ITEM: The Elks are preparing to form a lodge here. Over forty names have been subscribed.

AUSTIN.—HANCOCK OPERA HOUSE (George Walker, manager): Sowing the Wind 6. Sousa's Band 8; S. R. O. The Herrmanns 9; good houses. Murray and Mack in Finnegan's Ball 11 to fair houses. Roland Reed 16.

EL PASO.—MYAR'S OPERA HOUSE (George Walker, lessee): Clementine De Vere Concert co. 8;

PROFESSIONAL CARDS. PROFESSIONAL CARDS. PROFESSIONAL CARDS. PROFESSIONAL CARDS.

HORACE RAULTON

JUVENILE LEADS, THE GIRL I LEFT BEHIND ME CO.

Owing to closing of Compay At Liberty after February 25.

Metropolis Theatre, New York, Week Feb. 20. Address MIRROR.

good house. Tennessee's Pardner 11 pleased a good house. Andrews Opera co. 13. Mahara's Minstrels 14. A Contented Woman 15. Rose Hillman co. 22-24.

THURBER.—OPERA HOUSE (A. H. Miller, manager): Ruble Kreyer Theatre co. closed a very unsatisfactory week's business 11 account bitter cold weather the entire week.

GREENVILLE.—KING OPERA HOUSE (J. F. Norsworthy, manager): Smith Sisters 8 to small though pleased audience. Scalchi Concert co. 11; small audience account cold weather.

CORSICANA.—MERCHANT'S OPERA HOUSE (L. C. Revare, manager): Murray and Mack in Finnegan's Ball 8; good audience; performance satisfactory. Scalchi Concert co. 17.

BASTROP.—GREEN AND ELZNER OPERA HOUSE (P. O. Elzner, manager): The Signal of Liberty 9; good business, considering weather; performance fair. Smith Sisters 22.

DALLAS.—OPERA HOUSE (George Anzy, manager): Murray and Mack in Finnegan's Ball to big houses 7; performance excellent. Sousa's Band 9 to big business. Coon Hollow 11; light house.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (Charles Gaines, manager): Smith Sisters to packed house 6 despite inclement weather; audience delighted.

DENISON.—OPERA HOUSE (M. L. Eppstein, manager): Coon Hollow 8; topheavy house; able co. Scalchi Concert co. 14. El Capitan 17.

MARSHALL.—OPERA HOUSE (Wolz and Dahmer, managers): Sousa's Band 10; large and enthusiastic audience. El Capitan 15.

SHERMAN.—OPERA HOUSE (Ellsworth and Brents, managers): A Romance of Coon Hollow 7; small patronage. Devil's Auction Mch. 1. The Dazzler 8.

TEMPLE.—EXCHANGE OPERA HOUSE (James Rudd, manager): Sowing the Wind 8. Murray and Mack in Finnegan's Ball 10 to capacity.

GAINESVILLE.—OPERA HOUSE (John A. Hulen, manager): Coon Hollow 6; fair house; performance unsatisfactory. Eli Perkins Mch. 10.

BRENHAM.—GRAND OPERA HOUSE (Alexander Simon, manager): The Herrmanns 8 to capacity; splendid performance. Scalchi Concert co. 22.

DENTON.—GRAHAM OPERA HOUSE (H. J. Neely, manager): Spooner Dramatic co. 27-Mch. 5.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE: Dark.—NEW GRAND THEATRE (M. E. Mulvey, manager): Yon Yonson 6-11 to good business. South Before the War 13-18.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): South Before the War 21. John L. Sullivan co. 22. Professor McEwen Mch. 13-15.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): A Boy Wanted 1; poor house. At Gay Coney Island 4 to good business.

VERMONT.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): Field's Minstrels 23. In Old Kentcky Mch. 14.

BURLINGTON.—HOWARD OPERA HOUSE (K. B. Walker, manager): Katie Emmett in The Waifs of New York 16. Rice's Comedians 6-11.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): Field's Minstrels 21.

VIRGINIA.

NEWPORT NEWS.—OPERA HOUSE (G. B. A. Booker, manager): Jake Wells' Vaudeville co. 10; small audience; performance fair. Side Tracked (return engagement) 20. Sowing the Wind 27. A Texas Steer 28. Rice and Barton's Gaiety co. Mar. 11. Dorothy Morton Opera co. 16. Joshua Simpkins 24.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Joe Ott in Looking for Trouble 10, 11; business and performance fair. The Geisha 14 and The Circus Girl 15 to good business; performances good. A Stranger in New York 17. Eugenie Blair 23.—ITEM: A Milk White Flag 13 failed to appear, being snowbound at Washington.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): Fields and Hanson's Minstrels 10; fair performance; poor business, account storm. Labadie co. 18. Stewart Comedy co. 21-23. Eugenie Blair 27.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): Side Tracked 11; business and performance good. American Theatre co. opened for a week 13 in A Prince of Russia; business fair; performance excellent.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): The Geisha 13 (benefit Elks); good house; performance very good. Side Tracked 14; poor house and performance. U. of V. Glee Club 17.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): Side Tracked 13; small audience, account of weather; good performance. Georgia Minstrels 17.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Joe Ott in Looking for Trouble 8, 9 to good business; performance good.

CHARLOTTESVILLE.—AUDITORIUM (J. J. Leterman, manager): A Milk White Flag 15. The Geisha 18. Eugenie Blair 25. Louise Brehany Concert co. 27.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Dark.

HAMPTON.—SOLDIERS' HOME THEATRE: Side Tracked 18. Eugenie Blair 28.

WASHINGTON.

WALLA WALLA.—NEW THEATRE (J. G. Paine, manager): Alabama Jan. 31 canceled. Kelly and Mason in Who Is Who 10; good business; performance well received.—ARMORY HALL (Mrs. J. H. Stahl, manager): Nobles Dramatic co. in The Strategists, The Gold King, Reuben Glue, The Train Wreckers, East Lynne, and Lucky Ranch gave satisfaction 6-11.—ITEM: Mrs. Stahl has fitted Armory Hall with a stage and will play popular priced attractions.

TACOMA.—THEATRE (L. A. Wing, resident manager): What Happened to Jones 6 to fair business. Harry Corson Clarke would have drawn a big house but for strong counter attractions.—LYCEUM (G. Harry Graham, manager): Harry Lindley 5-10 in All that Glitters Is not Gold, Major Wellington De Boots and An Arabian Night to fair business.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Ott Brothers in All Aboard 6, 7; fair performance; light business. A Scrap of Paper 13. Remember the Maine 14. The Prisoner of Spain 17. A Midnight Bell 20, 21. Nance O'Neil 9-11 did not appear.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (J. H. Stenger, manager): Metropolitan Opera co. in The Chimes of Normandy 9; poor business; co. fair.

WEST VIRGINIA.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Boston Lyric Opera co. in Fra Diavolo 6. The Hermit 7. The Bohemian Girl 8, and The Beggar Student 9 to good business. The Late Mr. Early 14; good business and excellent performance. Other People's Money 22. The Evil Eye 23. The Pulse of Greater New York Mch. 1. Fabio Romani 3.—ITEM: Daisy Slaughter, of this city, made her debut on the professional stage with the Boston Lyric co. 9 and was warmly greeted by the large audience present.

WHEELING.—OPERA HOUSE (F. Riester, manager): The Late Mr. Early 9; fair business. Boston Lyric Opera co. 20-25. The Little Minister Mch. 3.—GRAND OPERA HOUSE (Charles A. Feinler, manager): Under the Dome 9-11; good business. Van Dyke and Eaton co. 13-18 in Woman Against Woman. A Family Affair, and Jack's Wife; good business. Macauley-Patton co. 20-25.

MANNINGTON.—OPERA HOUSE (J. M. Barrick, manager): Keystone Dramatic co. 6-11 in The Senator's Daughter, The Heart of the Mountain, His Mother's Husband's Boy, Yankee Jack, East Lynne, and The Man from Japan; business fair; co. good. Guy Brothers' Minstrels 16. Garry Owen 25. Charles Mortimer co. Mch. 6-11.

PARKERSBURG.—AUDITORIUM (W. E. Kenny, manager): Rice and Barton's Big Gaiety co. to big business and appreciative audience 16. The Evil Eye 21. Other People's Money 24. Boston Lyric Opera co. Mch. 1, 2. What Happened to Jones 6.

MORGANTOWN.—OPERA HOUSE (M. J. Sonneborn, manager): Charles Mortimer co. 6-11 in Hearts of Gold, My Kentucky Home, A Yankee in Cuba, The President, The Three Guardsmen, and Camille to capacity; co. excellent. Guy Brothers' Minstrels 23.

CLARKSBURG.—TRADER'S GRAND OPERA HOUSE (L. S. Horner, manager): Rice and Barton's Big Gaiety co. 15; first-class performance; large audience. Guy Brothers' Minstrels 20. Other People's Money 25.

HUNTINGTON.—DAVIS OPERA HOUSE (Joseph Gallick, manager): The Late Mr. Early 13; good house pleased. Other People's Money 21. The Evil Eye 24. Local minstrels 22.

WESTON.—CAMDEN OPERA HOUSE (James A. Tierney, manager): Guy Brothers' Minstrels 21.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Feiker, manager): With the thermometer 23 below zero 500 people attended Robert B. Mantell's performance of Monbars 10; general satisfaction. The Real Widow Brown 12. Robert Fitzsimmons' co. 14. Little Trixie 19 canceled.

FOND DU LAC.—NEW CRESCENT OPERA HOUSE (William H. Stoddard, manager): Dark.—ITEMS: The Crescent has a handsome new drop curtain.—The Elks gave their annual reception 10 to large attendance.

APPLETON.—OPERA HOUSE (J. W. Thickens, manager): Salisbury Stock co. 14 canceled. Hartigan's Dr. Jekyll and Mr. Hyde co. 17. Slayton's Jubilee Singers 20.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Columbia Comedy co. 6-11 presented Sierra, The Squire, An Unlucky Fool, Dixie Land, Rip Van Winkle, and A Regular Fix; fair houses.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Young Brothers' U. T. C. 14; packed house; best of satisfaction. Newell's Comedy co. changed date of 20-25 to 27-Mch. 4. Phinney's U. S. Band 17.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Shore Acres 14; packed house; satisfaction given. Young Brothers' U. T. C. 18, 19. Clay Clement 22, 23. Stuart Robson 28.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Passion Play pictures 10-12; big houses. Cinderella (local) 13, 14; good business.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Robert B. Mantell in Monbars 9; excellent business; audience delighted.

BARABOO.—THE GRAND (F. A. Philbrick, manager): Side Tracked 16. Fiske and Weldon Specialty co. 17.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Edmund Keene (local) 14. Shore Acres 15.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Lend Me Five Shillings and The Violin Maker of Cremona (local) to large audience 8.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Clara Thropp in A Doll's House 15.

RHINELANDER.—GRAND OPERA HOUSE (S. E. Stoltzman, manager): Eli Perkins, lecturer, 1 pleased a fair house. The Boones 9, 10; fair performances.

ASHLAND.—GRAND OPERA HOUSE (John Meis, manager): Dark.

SHEBOYGAN.—OPERA HOUSE (J. Robert Kohler, manager): Dark.

MERRILL.—BERARD OPERA HOUSE (Charles Quin, manager): Dark.

WYOMING.

CHEYENNE.—OPERA HOUSE (Stahle and Bailey, managers): Lewis Morrison in Faust 3. Daniel Sully in Uncle Bob 6; crowded house; performance well received. A Boy Wanted 10; house small, owing to blizzard, but performance warmly applauded. Yon Yonson 17.

LARAMIE.—OPERA HOUSE (H. E. Root, manager): A Boy Wanted 9; first-class attraction; large business. Aramenti Concert co. 14. Yon Yonson 16 Davis' U. T. C. 27. South Before the War 28.

CANADA.

TORONTO.—OPERA HOUSE (Ambrose J. Small, manager): Mrs. Fiske opened a week's engagement 13, presenting Tess of the D'Urbervilles to a large audience that showed its appreciation and approval of the star by demanding numerous curtain calls. Mrs. Fiske's portrayal of Tess was marvelous in its intelligence and quiet force. John Craig played Angel Clark with discretion. Frederick De Belleville gave a clever interpretation of the role of Alex, and a capital character sketch of John Durbeyfield was given by John Jack. The rest of the co. was excellent. Magda 18. The benefit of the T. M. A. afternoon of 10 was a pronounced success. The programme included the following: Neidert and Lawrence, W. G. Armstrong, J. A. Le Barge, Harry Edson, the Sisters Stoud, Hogan's Alley (two acts), Thomas J. Grady, Belle Wilton, Roy L. Royce and Wadsworth Harris, George Spencer, Lester Lonergan, and Anna Daly, of Modjeska's co. Devil's Island 20-25.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Madame Modjeska opened in Mary Stuart 9 to a large house and presented Antony and Cleopatra and Macbeth 10, 11 to good business. That Man 13 was given under rather unfavorable circumstances, as the scenery and costumes were delayed and did not reach the theatre until after nine o'clock. Reuben Fax, Jack Drumier, Olive Redpath, Edyth Athelstane, and Stella Kennedy did well; fair houses. Way Down East 20-25.—PRINCESS THEATRE (O. B. Sheppard, manager): Cummings Stock co. in Mixed Pickles 13-18; good business. Cyrano de Bergerac 20-25.—MASSEY MUSIC HALL (I. E. Suckling, manager): Concert of the R. T. of T. 9 to a large audience proved an enjoyable affair. The entertainment of Ryerson School was held 10 and was a success. Those who assisted were Jessie Alexander, Margaret Huston, Paul Hober, and James Fox. The annual concert of A. O. U. W. 14; immense audience, Antoinette Trebelli was the soloist.

WINNIPEG.—THEATRE (C. P. Walker, manager): Hogan's Alley 6-8; packed house 6, lighter audiences 7, 8. The Man from Mexico 10 broke house record; receipts $1,255.25. Willie Collier had a great reception; co. excellent. In a Persian Garden (local) 14. The Geisha (local) 16, 17. A Bunch of Keys 21, 22. Walter Whiteside Mch. 2-4.—GRAND THEATRE (W. H. Seach, manager): Clara Mathes Stock co. 6-10 in La Belle Marie. Rooms to Let (All the Comforts of Home), and The Unknown; audiences small. A Night Out, East Lynne, and The Silver Ledge 12-18.—ITEM: This was Bonspiel week, and visitors were here by the hundreds to attend the curling tournament.—Local amateurs are rehearsing The Bohemian Girl and The Princess Bonnie. Manager Walker is visitnig his theatres at Grand Forks and Fargo.—Harold Nelson has organized a new co. and is playing a two weeks' season at Rat Portage, Ont., and will come to the Grand Theatre, Winnipeg, about Mch. 6. The roster of the co. is as follows: Olive West, Kathryn Bronne, Mrs. J. H. Bronne, Edith Harcourt, Willard Bowman, Isaac Payton, David Davies, Gus Forbes, and Harold Nelson.—The Hotel Manitoba, well remembered by members of the profession, was destroyed by fire 8. Loss, $100,000. No professional cos. were staying at the hotel at the time of the fire

ST. THOMAS.—NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Bijou Comedy co. opened for a week 6 to large houses. Repertoire: Hazel Kirke, The Exile of Erin, Uncle Josh, My Colleen, East Lynne, Peck's Bad Boy, and Ten Nights in a Bar Room. Dell Henderson, of St. Thomas, who but recently joined the profession, shows marked improvement; co. fair. Isham's Octoroons 13.—NEW GRAND OPERA HOUSE (A. McVean, manager): Held by the Enemy, by St. Thomas Dramatic Club, 13, 14. Hogan's Alley 17.

WOODSTOCK.—OPERA HOUSE (Warren Totten, manager): Frame Concert co. 11; excellent performance; light attendance. Three causes contributed to the smallness of the audience—viz., the severity of the weather, inadequate advertising, and the fact that it was Saturday night. Poor houses are almost invariable on Saturday nights here. A return booking under more favorable auspices will likely be arranged. Isham's Octoroons 14; satisfactory performance to fair business. Oxford Musical Club 16.

HAMILTON.—GRAND OPERA HOUSE (Mrs. F. W. Stair, manager): The Brownies (local) 2, 3; good performances to large audiences. The Little Minister 6. Frame Concert co. 8, 9; fair performance. Yankee Doodle Dandy 10, 11; good business and performances. Hogan's Alley 14; good business; general satisfaction. The World Against Her 15; fair performance; topheavy house. Isham's Octoroons 17, 18.

ST. CATHARINES.—GRAND OPERA HOUSE (Charles H. Wilson, manager): Hogan's Alley 14 to large business; Mazie King made a tremendous hit; entire co. clever. Dr. H. Newton Carlyle in recital 15. Isham's Octoroons 16. ITEM: The Carlyle co. reorganized here 13. Mr. and Mrs. Carlyle retired in order to fill recital date. Rest of co. will continue.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): Yankee Doodle Dandy 9; good house; performance enjoyed. Walter Jones and Louis Wesley cornered most of the fun. Gertrude Zella and Zella Frank were also good. Isham's Octoroons 10, 11; light business; performance deserved better. The World Against Her 14; fair business. Hogan's Alley 16.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Black Patti's Troubadours 6; good performance; S. R. O. What Happened to Jones 10. A Midnight Bell 15. Lewis Morrison Mch. 9.—SAVOY THEATRE: Stock Vaudeville co. 6-11; big business.—ITEM: The Alhambra Theatre will shortly be opened.

CHATHAM.—GRAND OPERA HOUSE (R. A. McVean, manager): With Fahrenheit 15 degrees below zero attractions have had slim houses. Isham's Octoroons 9 gave an excellent bill to poor business. Agnes Wallace Villa 13 in The World Against Her: fair co.; poor business. Hogan's Alley 18.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Spears Comedy co. opened for two weeks 13 in The Red Cross Nurse; business and performance good.

BERLIN.—OPERA HOUSE (George O. Philip, manager): Berlin Opera co., under management of George O. Philip, gave an excellent performance of Faust to a crowded house 13.

BRANTFORD.—STRATFORD'S OPERA HOUSE (Tuttle and File, managers): The Princess Bonnie (local) 9, 10; well filled houses; satisfaction given. Daniel R. Ryan co. (return) 13-18

GUELPH.—ROYAL OPERA HOUSE (A. J. Small, manager; A. M. Dubois, representative): Frame Concert co. 10; medium house; weather cold. Hogan's Alley 15.

BARRIE.—GRAND OPERA HOUSE (John Powell, manager): Isham's Octoroons 21.—KING'S MUSIC HALL (N. W. E. King, manager): Dark.

KINGSTON.—VICTORIA THEATRE (A. Lesser, manager): Paul Cazeneuve opened for a week 13 to good business; excellent performance.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowne, manager): Dark.—GRAND OPERA HOUSE (Joseph Frank, manager): The World Against Her 16-18.

OSHAWA.—OPERA HOUSE (J. W. Borsberry, manager): Dark.

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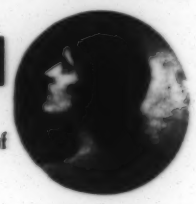

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Ray Tilzet was recalled by the audience.—*Cincinnati Post. Dec. 5, 1898.*

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Leander Blanden's impersonation of Maurice was entertaining and sympathetic. He received an abundance of applause.—*Boston Globe.*

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Mr. Blanden was effective as the hero, and his bearing in the degrada'ion scene was truly heroic and dramatic.—*Boston Transcript.*

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